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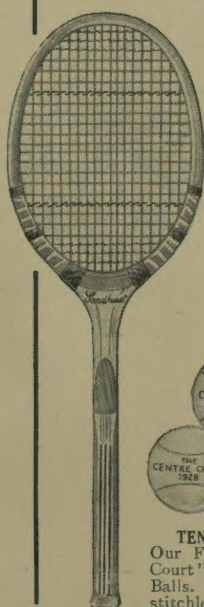
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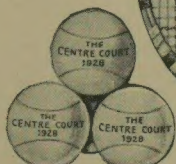
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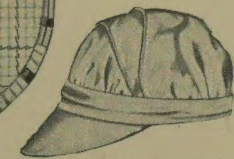
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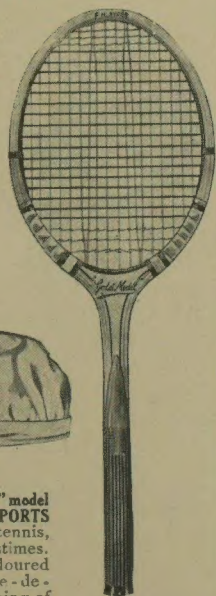
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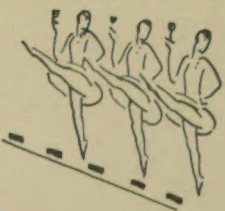


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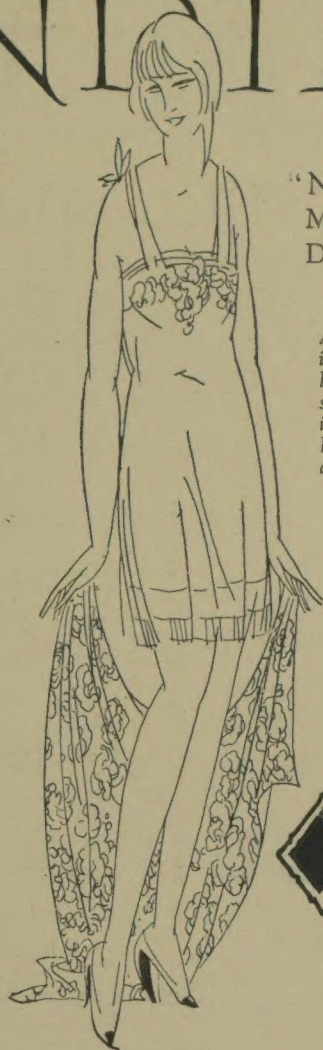
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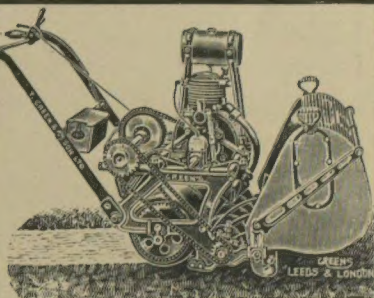
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REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 28, 1928.

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THE BOY SOVEREIGN OF RUMANIA, A MUCH-DISCUSSED COUNTRY: KING MICHAEL AT PLAY
WITH PRINCE ALEXANDER OF YUGO-SLAVIA (LEFT).

Once again, Rumania, its nominal ruler, the boy King Michael, its actual rulers, the Regents (Prince Nicolas, the Patriarch of Rumania, and the first President of the Court of Cassation), its opposing politicians, and its financial position, are being discussed at length. It is interesting, therefore, to see this charming photograph of little King Michael, who, it will be recalled, came to the throne

on the death of his grandfather in 1927, is the son of Prince Carol and Princess Helen of Greece (the Princess of Rumania), and was born on October 25, 1921. He is seen with Prince Alexander, son of Prince Paul of Yugo-Slavia and his wife, the former Princess Olga of Greece, who was born at White Lodge, Richmond, on August 13, 1924. The photograph was taken at Bucharest.



By G. K. CHESTERTON

I AM glad to see that in his last book Mr. Hugh Walpole has revived some of those admirable academic gentry of the sort that he understands so profoundly and describes so perfectly in books like "The Green Mirror." If they are now, as some suggest, as thin as the shades of the dead in Hades, they are in every sense of the word very fine shades. And I think such fine shades are all the more worth detecting and describing because I could never do it myself. When Mr. Walpole described an elderly literary gentleman, we knew exactly whether he read the *Athenæum* or the *Academy* or the *Spectator*. We also knew, in some cases, that he never really read anything else, though it was always dimly understood that he *had* read everything else. I am quite sure that those very national and traditional types are worth preserving in literature, if they are not preserved in life. And I may pause in parenthesis to say that I rejoice in their re-appearance in Mr. Walpole's work, especially because I find, on re-reading some remarks of my own, that I might be misunderstood touching other aspects of that work.

In judging the Guignol type of grotesque tragedy, I distinguished between what I may call human horror and unhuman horror. And by the latter I do not merely mean very horrible horror. I mean what may truly be called insignificant horror, as distinct from significant horror. I mean the difference between the dreadfulness of human sacrifice, which at least sacrifices the man because he is a man, and certain suggestions about human vivisection, which treat the man as if he were not a man at all. But let no gay and light-minded reader go away saying that I disapprove of human vivisection, but warmly approve of human sacrifice. Both these things are horrible, and any appearance of either in art must involve some sort of horror. The question is, which sort of horror? When I say that the horror is human, I mean that it is symbolic of humanity.

In the course of arguing thus, I happened to mention one of Mr. Walpole's books, which has been turned into a play; but I should be very sorry to give the impression of classing his books with dehumanised and demented plays. On the contrary, one of the things that I most admired in his books, when I first read them, was the way in which very sinister things were touched with a certain clean tact and sympathy, like the touch of a surgeon. The quarrel of Mr. Perrin and Mr. Traill is in one aspect as grim and crazy as two goblins wrestling in a Gothic carving; but it is also Gothic in the sense of suggesting a certain luminous coolness of the North. Mr. Perrin is very nearly a madman, but he is always a man; and, if his life is a tragedy of triviality, so often is the tragedy of man. The "Old Women" was horrible enough in all conscience, but there was conscience, and something more than artistic conscience. So, although I confess to regretting the author's appearance on the Guignol stage, I do not mean that it is at all typical of him. I even think he might have done the same thing better in the grey tints of his more restrained manner; and I, for one, should prefer to see the gentleman's red hair reflected and neutralised in the green mirror. But it was not for this reason

that I again mention Mr. Walpole's name, but for another cause more connected with the green mirror itself. I know that the green mirror was broken, like that of the Lady of Shalott; but I still think it might be worth while to pick up some of the fragments, which were indeed the fragments of a whole world. It did not exactly correspond to God's Green Earth as understood by Americans, but I think some of the greenness stood for freshness and not only for foolishness. To drop the symbol of the mirror, I do think there is something to be said for that world of quiet and rather indirect reflection which is now so often

is no fool like the old fool, it is hardly true that there are no fools except old ones.

On one point I think the Victorians were entirely right. The novels of Thackeray or Trollope dealt much too exclusively with the relatively rich, but not so much as the novels of Mr. Michael Arlen. Nevertheless, there was this very essential difference. The presence of wealth, in that older England, especially suggests leisure rather than luxury. The other atmosphere of wealth, drawn from the new conditions of America, suggests luxury but not leisure. I am

not using the comparison in any spirit of international hostility. I know that the English virtue was another side of an English vice: the temptation to play the squire and be ashamed of the shop. I know that the American vice is a version or perversion of an American virtue: the respect for hard work and energy. But the effect of it is that the pleasure itself is hard, harder than the hard work. The buried conscience of New England still lends a laborious industry to the very vices of New York. The result is that we have a suffocating sense of luxury and no sense at all of liberty. All the pleasure-hunters seem to be themselves hunted. All the children of fortune seem to be chained to the wheel. There is very little that really even pretends to be happiness in all this sort of harassed hedonism.

Now, the older world, described in the Victorian novels, was in one respect infinitely more intelligent. If it was too much occupied with the wealthy, it knew better how to enjoy its wealth. By far the best of the benefits that money can give to man is simply the luxury of being left alone. And that leisure in Victorian literature did really to some extent bring out personality; and never more than when the leisure was almost the same as solitude. The solitary figure of some Victorian villain or hero, against a background of ordered parks and shrubberies, does in fact remain in our memory as more individual than any one of some mob of Bohemians or Bright Young Things who elbow each other out of the story in one of the latest works of the new literature of luxury. In the older style there was a pause, there was a background, there was a

suspension of the mind while the mind made itself up. The new characters are always chattering about the subconscious, and are all perpetually self-conscious. In the leisure of the park and the old mansion there was far more real chance for the subconsciousness. It was possible to become aware of soils below soils in the stratification of human nature, without violently disturbing the lie of the land. But in any case, if we are to have a hedonist literature, or what some would call a heathen literature, there is still something to be said for those calm spaces and classic proportions which the heathens at their highest praise most highly. And though I, for one, differ from the Victorians in a thousand things—in religion, in social ideals, and in historical sympathies—I cannot in this respect regard the Victorians themselves without a certain historical sympathy. It may yet be proved that they took a secret with them to the tomb; and, anyhow, a noisier generation does not disprove it merely by dancing on their graves.

The Much-Discussed Pictures.

THE "SPIRITUAL IDEAS" OF CHARLES SIMS, R.A.

"The Illustrated London News" and "The Sketch" have acquired the

First Exclusive Colour-Reproduction Rights of these Remarkable Pictures.

The six most arresting and most discussed pictures painted by the late Charles Sims, R.A., for this year's Royal Academy will be published by us in full colours shortly—some exclusively in "The Illustrated London News," others exclusively in "The Sketch." "The Illustrated London News" will give one (with other Royal Academy pictures) in its issue of May 12. Their general title, the artist decided, should be "Spiritual Ideas." They will arouse the keenest interest.

dismissed as Victorian. It is true that those who merely cry it up are as silly as those who merely cry it down. It will be remembered (I hope) that the sporting youth in "The Wrong Box," when thoughtfully supplied with the *Athenæum* (which he called "the Athaeneum") expressed his criticism in the heartfelt cry of "Golly, what a paper!" I do not think that the new generation of artistic anarchists prove any very brilliant originality merely by crying, "Golly, what a paper!"; still less by being far too weary and disillusioned to utter anything with so much gusto.

But I willingly agree that the old notion that new people could simply be smothered and stifled with the *Athenæum* was a sentiment anything but Athenian. It would be simplifying too much, perhaps, to say that the Victorians were stupid and the Post-Victorians are silly. It will be enough to say more moderately that there are faults on both sides, and even follies on both sides; and, though they say there



A "GEM" OF GREEK SILVER
RECENTLY DISCOVERED
AT POMPEII:
A BATTLE OF TRITONS,
AIDED BY NEREIDS,
AGAINST MONSTERS
OF THE SEA.

there are seated two Nereids, who take part in the battle, giving aid and arms to the Tritons. Professor Maiuri is of opinion that this is an exquisite artistic product of a school of Greek silversmiths of Pergamon or Rhodes, referable chronologically to the second or first century before Christ. In the beauty of its composition and its high artistic value, this silver cup of Pompeii is not inferior to the finest pieces of antique silverwork, and deserves to be placed alongside the most beautiful cups from Boscoreale in the Museum of the Louvre and the National Museum of Naples. Much of Pompeii is still buried beneath the volcanic ash with which it was overwhelmed by the eruption of Vesuvius, in 79 A.D., and scientific excavation of the site is proceeding. Other important discoveries were made last year, including the wall-paintings and sculpture illustrated in our issue of October 29. It was recently stated that work had been resumed at the Villa of Mystery, where the famous frescoes were found in 1900.

"NOT INFERIOR TO THE FINEST PIECES OF ANTIQUE SILVERWORK": A SILVER CUP RECENTLY DISCOVERED AT POMPEII, WITH A BEAUTIFUL RELIEF SHOWING TRITONS ENGAGED IN A FIGHT WITH MARINE MONSTERS, FINELY WORKED AND IN EXCELLENT PRESERVATION. (SECOND OR FIRST CENTURY B.C.)

SINCE the discovery of the wonderful statue of a youth in bronze, during the excavations along the Street of Abundance at Pompeii, in the atrium of a house, there has been brought to light a silver cup worked in relief, of wonderful execution and preservation. After a few short notices published in the Italian papers, Professor Maiuri, director of the excavations, made a full study of the discovery in the "Bollettino d'Arte," issued by the Italian Ministry of Instruction. On the cup there is figured in relief a contest of Tritons and marine monsters, a bearded Triton struggling with a panther or sea-lioness, and a young Triton fighting with a serpent-dragon. On the fish-like bodies of the Tritons

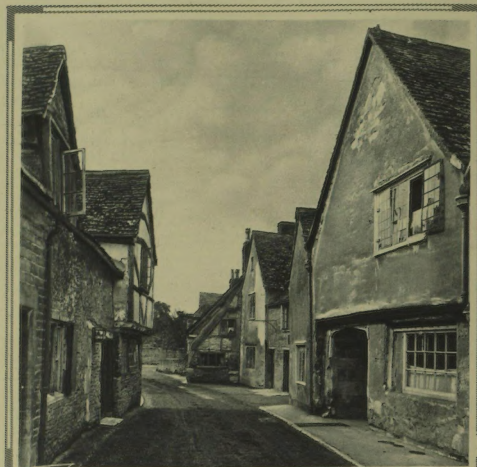
[Continued in Box 2.]

"ON THE FISH-LIKE BODIES OF THE TRITONS ARE SEATED TWO NEREIDS WHO TAKE PART IN THE BATTLE, GIVING AID AND ARMS TO THE TRITONS": THE OTHER SIDE OF THE NEW SILVER CUP FROM POMPEII, SHOWING THE HANDLE.

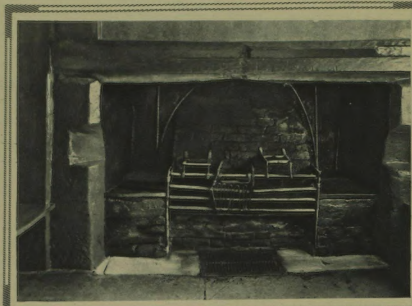


"THE PRETTIEST VILLAGE IN ENGLAND": LACOCK—A HARMONY OF GREY STONE AND TIMBERED HOUSES.

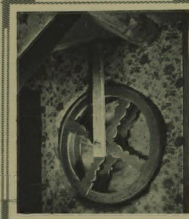
PHOTOGRAPHS BY EDGAR AND WINIFRED WARD.



IN CHURCH STREET, LACOCK: ON THE RIGHT, LADY SHEPPARD'S HOUSE, WITH A TUDOR DOOR (ONCE THE ANGEL INN); AND, IN THE BACKGROUND, A HOUSE WHOSE SIDE IS SUPPORTED BY A BIG TREE-BEAM



IN THE GEORGE INN: THE 'OLD FIREPLACE BEFORE WHICH JOINTS USED TO BE ROASTED ON A SPIT TURNED BY A DOG-WHEEL LET INTO THE WALL OUTSIDE THE DOOR.



THE DOG-WHEEL OF THE GEORGE INN: THE DEVICE THE CARPENTER TURNED IN ORDER TO TURN THE SPIT IN THE KITCHEN.

EDGAR and Winifred Ward have wandered so far afield in this country, and have so wide a knowledge of its beauty spots, that when they call a village "The Prettiest Village in England," none will challenge their right to give a verdict, although a few may disagree with their decision. Anyway, Mr. and Mrs. Ward favour Lacock, which is in Wiltshire, south of Chippenham. Incidentally, they express the opinion that the new arterial roads, unbeautiful as they are at present, are at least as welcome to the nature-lover as they are to the motorist; for they attract the cars into the "deserts" that are called straight and make oases of many a charming hamlet!



A DELIGHTFUL COMPOSITION IN GREY STONE AND TILES: AT THE CORNER OF CHURCH STREET, LACOCK, AND THE ROAD TO CHIPPENHAM.



DATING FROM THE FIFTEENTH CENTURY: A FINE SPECIMEN OF TIMBERED HOUSE, WITH AN OVERHANGING UPPER STOREY.



LACOCK ABBEY AS IT IS NOW, THE RESIDENCE OF THE TALBOTS: A COMPREHENSIVE VIEW SHOWING VARIOUS STYLES OF ARCHITECTURE, AND INCLUDING THE SHERINGTON TOWER, A FINE EXAMPLE OF RENAISSANCE WORK, AND THE STABLES.



"ITS FEW STREETS ARE MADE UNUSUALLY BEAUTIFUL BY A NUMBER OF PICTURESQUE OLD FIFTEENTH-CENTURY HOUSES, QUART OLD TIMBERED BUILDINGS, WITH PROJECTING EAVES AND SHARP GABLES": THE HIGH STREET.



"THE NUMBER OF OLD STONE HOUSES IS REMARKABLE": BUILDINGS—SOME OF THEM DECORATED WITH BANDS OF CARVING—OPPOSITE THE GATES OF THE CHURCH OF ST. CYRIAC, A CRUCIFORM STRUCTURE OF CONSIDERABLE INTEREST.

Adding their testimony to that of the eloquent witnesses here present, Mr. and Mrs. Ward note: "Lacock is almost entirely Tudor Renaissance. The Red Lion Inn, in the High Street, is later, and there is a Queen Anne house to be seen as one enters from Chippenham; but nothing of more recent date mars the harmony of a perfect village, a village in the form of a rough square, of grey stone and of timbered buildings. There is, moreover, the charm of individuality, for practically no two houses are alike." This we supplement from the Little Guide to Wiltshire: "The village is a wonderful little old-world place, gathered about the grounds of the famous Abbey on the banks of the sluggish Avon, and its few streets are made unusually beautiful by a number of picturesque old fifteenth-century houses, quaint old timbered buildings, with projecting eaves and sharp gables, while the number of old stone houses is remarkable. . . . The Abbey was founded for Augustinian canons in 1232 by Ela Countess of Salisbury. . . . The nuns were dispersed in 1539 . . . and the site, buildings, etc., were granted to Sir William Sherington for a trifle over £780." He it was who, after he had razed the Abbey church, turned the remaining structures into a residence, which afterwards passed to the Talbot family.

The World of the Kinema.

By MICHAEL ORME.

"SOUTH," AT THE POLYTECHNIC.

THE eternal war waged by man against the powers of Nature form a tale that never wearies or grows stale. No amount of rebuffs, no chronicle of hardship already endured, can quell the determination to conquer earth, sea, and skies implanted in the heart of the pioneer; nor will his story ever lack an audience. Those of us who have neither the opportunity nor the mentality, and those of us who, to be honest about it, would probably lack the courage, for the tasks of the pathfinders, have at least, in nine cases out of ten, a quick appreciation of their enterprise. Young or old, we are alike ready to sit at their feet and listen. Thus the history of the late Sir Ernest Shackleton's Antarctic Expedition, a history of the endurance and pluck of a small band of Britishers trapped in the Polar ice, is welcome. Moreover, it has new beauties, fresh aspects of those frozen regions, even new humour, to add to the records of the Antarctic.

Sir Ernest Shackleton's dream was to cross the South Polar Continent from sea to sea. He attempted to realise this dream in the *Endurance*. The film, which Commander Worsley elucidates with a little explanatory talk, modestly and humorously delivered, shows us the prolonged agony of the gallant little ship caught in the jaws of the pack-ice, after hacking her way through the solid surface of the Weddell Sea. By means of a platform that must have been precariously slung over the bows of the *Endurance*, shots have been obtained of the ship's progress through this thick ice at two different angles, both equally impressive. In one, the ice is seen parting in long, black "leads"; and so vivid are these pictures that one almost hears the loud crack and crunch as the brave little *Endurance* smashes her way onwards. The other shows us the advancing bows coming towards the onlooker, driving the broken ice right and left—a picture that would offer a fine subject for the magnifying shutter (the Magnascope) used in "Chang" and subsequent films with such tremendous effect.

Eventually the ship ran into ice that she could not master, and there, day after day, she lay helpless in the grind of the cruel floes, that slowly crushed in her sides, reared her up on her flank, and finally engulfed her. Meanwhile, men and dogs kept themselves fit by exercise and games. One big attempt was made to cut a passage for the *Endurance* to an open lead of water far ahead. In vain! Pick and shovel and ice-saw were no match for the iron strength of the pack. So the *Endurance* waited for the *coup de grâce*, a frail fairy-ship in her coating of ice, looking, under the rays of a flashlight, as though she were built of moonbeams. Shackleton stuck to her to the last moment. So long, indeed, that, soon after he had abandoned her for a hurriedly erected camp on the floes, she broke up completely, her spars snapping, her great beams bent and riven—a tragic spectacle that must have been overwhelming to her captain and her crew. The filming of this catastrophe is eloquent in its poignant simplicity.

There follows the epic of Shackleton's trek over the shifting, breaking floes. No sooner was a camp pitched on some solid-looking expanse of ice than it had to be hastily struck on account of fresh cracks

or the onslaught of monstrous seas. The party lived thus at the mercy of the wind, hungry, tired, and chilled to the bone, for six months, until they took to their open boats and won through at last to Elephant Island. How Shackleton, with three companions, set sail in a 22-foot boat to fetch help for the rest of his party is common knowledge, but Commander Worsley's description, with the aid of camera illustrations, brings home to us the terrible

dangers and privations of that sixteen-days' voyage in a veritable cockle-shell, tossed about by such mountainous seas that, even when South Georgia was reached, a landing had to be made on an uninhabited and inhospitable part of the coast. A range of mountains still remained to be scaled before the battered, dog-tired men reached the whaling-station whence the rescue-party finally started.

The second half of "South" is devoted mainly to the never-failing humours of animal and bird-life, and contains some delicious moments. The penguins, those Charlie Chaplins of the snows, perform their solemnly comical evolutions for our benefit; the sea-elephants disport themselves with ponderous



A FILM FANTASY OF GERMAN TRAFFIC CONGESTION: A REMARKABLE SYMBOLIC SCENE IN "BERLIN," OR "THE SYMPHONY OF A GREAT CITY," RECENTLY PRODUCED AT THE CAPITOL CINEMA.

and ridiculous coyness in the shallow pools, and—irresistibly if unconsciously funny—a great bull sea-elephant scratches his nose in lazy meditation on the ways of those strange two-legged animals who have lately invaded his kingdom. A chapter on whaling, which has been incorporated in the scheme of the film, consists of special pictures, taken for Messrs. Lever Brothers, of the whaling industry in South Polar seas. It adds an instructive note to this enthralling record of "high adventure."

"BERLIN."

As I foresaw, the remarkable German production, "Berlin," first shown by the Sunday Film Society, has lost little time in finding its way to the general public. It has been taken for exclusive presentation at the Capitol Cinema. Whether the film wins sufficient popularity to warrant a run of some weeks or not, "Berlin" should not pass unnoticed, since it breaks fresh ground in the World of the Kinema. Here is a film-drama without a hero or heroine, and without a plot. Its story is of daily occurrence, repeated *ad infinitum* in every great city, for it is just

the history of one day. It is, if you will, a travel film; but the producer, Walther Ruttmann, has had the imagination to perceive that there is no need to seek the jungle or the veldt, to suffer tropical heat or Arctic cold, in order to secure a film in which the pulse of life beats loudly, fast, and dangerously. His journey began at the dawn of day in a train approaching Berlin, and ended at midnight in the heart of that same city. But from the first fantastic impression of the colossal machinery of a metropolis—fleeting, Futurist glimpses of wires and wheels, converging railway lines and the intricacies of iron girders—we are seized and held by the rather bitter drama of this one day's business. For even sport and pleasure, according to Mr. Ruttmann, have become a business. At first, the empty streets lie dormant. Then they re-echo to the steps of the early risers, the milkman, the postman, the factory hands. Anon, the tempo begins to quicken. Presto, prestissimo, crescendo! Once again that awe-inspiring effect of colossal machinery, inexorable and eternal. And the human automatons hurry by, intent on their several affairs, stern and pauseless. Here and there a glimpse of personal drama—a poor mother with her child; an old woman climbing the steps of a church. We give them a moment's thought, frame a brief, unconscious question, perhaps—and forget them. Thus does a face, a personality surge out of the crowd on our daily round, to evoke a second's interest, only to disappear once more into the crowd. Then on again, driven by some unseen power through the stress of the day's traffic to the strenuous relaxations of the tennis-court, the river, and "the dancing"! It may be urged that Mr. Ruttmann has overlooked the byways where peace and contentment still find time to linger. It certainly is not a pretty picture that he has painted; but it is strong. He has seen his town from a definite angle, and he remains true to it. More than that, he forces the truth of his vision, its nervous force, its vitality—a tragic vitality, perhaps—on to us, who look at it through his eyes. We are held by it. We cannot relax, any more than can those hurrying multitudes in the streets, the offices, the factories, the cafés, and the playing-grounds of Berlin. Let some other artist as great as Mr. Ruttmann, but wearing more rosy spectacles, give us a gentler vision. There are many Berlins.

It is to be hoped that the disadvantage of being second in the field will not deter one of our producers from making for us a travel-picture of London. In the field of screen-fiction, imitation is by no means regarded as a form of flattery to be avoided. A new "type" either of hero or heroine, a new milieu, a new sensation or a new stunt—all of them set a fashion on the screen. So why not a new form of travel-picture? What do we know of London who only know our beat? I can imagine an amazing journey from the sunlit turf of Hampstead Heath to the narrow streets of Limehouse, with the cold



A "KALEIDOSCOPE" OF LIFE IN A MODERN METROPOLIS: A SCENE FROM THE NEW GERMAN FILM, "BERLIN," AT THE CAPITOL, WITH SUGGESTIONS OF PET DOGS, THE TIERGARTEN, DANCERS, AND "COLOSSAL MACHINERY."

"Berlin" (as Michael Orme puts it on this page) gives an "impression of the colossal machinery of a metropolis," while "the human automatons hurry by, intent on their several affairs." In a word, it is a film kaleidoscope of a day in the life of Berlin.

mists from the river, and the sad-eyed sons of China dreaming of sunnier climes. What an opportunity, too, for the composer!—for, like "Berlin," magnificently equipped with a musical accompaniment specially composed, "London" must have its own music. And what an invaluable record for historians of the future!

HAROLD MOTORS TO THE BATTLE OF HASTINGS—IN GERMANY.

FROM THE DRAWING BY THEO MATEJKA. (COPYRIGHTED.)



WRITING THE "HISTORY BOOKS" OF THE FUTURE: THE FILM STAGE SET FOR THE BATTLE OF HASTINGS; AND AN AMUSING "ANACHRONISM" BEFORE THE FIGHT—MEDIÆVAL ARMOUR AND MODERN TRANSPORT.

Films, it has been said, will form the "history books" of the future, by means of which events of the past will be "shown to the children" rather than described. Various films recording typical scenes of modern life are being preserved and stored away, to be used at some later date for instructional purposes. Unfortunately, we have no actual film records of earlier events in history, and the film-makers have to do their best to reconstruct them. They

have for some time been busy at this task, and numerous historical films have resulted. The above drawing is of interest, as it shows a German company about to re-enact the Battle of Hastings. King Harold, it will be seen, arrived late on the field of action, by motor-car, and it is recorded that, when asked what had delayed him, he replied: "I went to the wedding of Harry Liedtke and Christa Tordy"—two well-known film players.

OLD "CLIPPER" RIVALRIES REVIVED: A TRANS-OCEAN RACE BY SAIL.



A View of the 4-masted Barque BEATRICE with all sails furled lying at Anchor in FALMOUTH Harbour



The 4-masted Barque HERZOGIN CECILIE running before the Breeze with all sails set.

FOUR-MASTED BARQUES WHICH HAVE RECENTLY BEEN RACING ACROSS THE OCEAN FROM AUSTRALIA TO FALMOUTH : THE "BEATRICE" AND THE "HERZOGIN CECILIE," SURVIVORS OF THE AGE OF SAIL.

A trans-ocean race between two four-masted sailing barques recalls the old-time rivalries of famous clippers, such as the "Cutty Sark," homeward bound from China with cargoes of tea, or bringing the first wool-clip from Australia. The "Beatrice" and the "Herzogin Cecilie," two of the few large sailing ships still surviving, both left Port Lincoln, South Australia, on January 19, bound for Falmouth, each carrying a cargo of grain and manned by twenty-six boys. The voyage, by way of Cape Horn, was expected to take from 80 to 100 days. Just before the start of the present voyage, a girl stowaway, in love with one of the ship's officers, was found aboard the "Herzogin Cecilie" and put

ashore. Had the discovery been made later, the ship's chances in the race might have suffered from the necessity of stopping to land the girl or transfer her to a steamer at sea. The "Herzogin Cecilie" is owned by Gustaf Erikson, of Mariehamn, Finland. The "Beatrice" (formerly called the "Routenburn") is a Swedish vessel, belonging to Alex Pedersen, of Gothenburg. Mention of the "Cutty Sark" recalls the fact that her old captain, Mr. Richard Woodget, died on March 6, aged 82. In 1895 he brought her home from Brisbane in eighty-four days. She was berthed at Falmouth some years ago as a permanent memorial of the great days of sail.

IN THE WORLD'S LARGEST MOTOR-LINER: "POMPEIAN" LUXURY AFLOAT.



AS IT IS IN THE
"VULCANIA,"
A NEW 24,000-TON
MOTOR-SHIP OF
THE COSULICH LINE,
FOR THE
SERVICE FROM
ITALY TO NORTH
AND SOUTH
AMERICA:
THE SWIMMING
POOL IN HER
SISTER SHIP, THE
M.S. "SATURNIA,"
MARBLED AND
TILED IN
POMPEIAN STYLE,
WITH DIFFUSED
LIGHT FROM
THE CEILING.

THE FIRST-CLASS
SMOKING ROOM
IN THE
MOTOR-LINER
"SATURNIA"
(A SISTER SHIP
OF THE
"VULCANIA"):
A DELIGHTFULLY
COMFORTABLE
RETREAT
DECORATED IN
OLD ENGLISH
STYLE, WITH
CARVING AND
PANNELLING BASED
ON THE NAVAL
ARCHITECTURE
OF THE TUDOR
PERIOD.



The largest motor-liners in the world are the "Vulcania" and the "Saturnia," sister ships belonging to the well-known Italian company, the Cosulich Line. This company, which has lately acquired another large shipping concern, the Lloyd Triestino, now controls about 500,000 tons of merchant shipping, along with all the great shipbuilding yards on the Adriatic. The co-ordination thus possible tends to more economic working and more efficient organisation. As our photographs show, the passenger accommodation aboard these ships is of the most luxurious and artistic character. "The motor-vessel 'Saturnia,'" we read, "like her sister ship, the 'Vulcania,' has a gross tonnage of 24,000 tons and a

length of 631 ft. and breadth 79 ft. 6 in. A speed of twenty-one knots affords the possibility of reaching Buenos Aires in fourteen days, or Rio de Janeiro in eleven days. All precautions have been taken to ensure the safety of passengers. The first-class accommodates 279, the second 257, the intermediate 309, and the third class 1300 passengers. The total complement of the ship, including crew, is 3000. Spaciousness is the keynote of the design. The first class is luxuriously decorated, and a fine architectural scheme has been carried out in all the public rooms." Equipment is provided for all kinds of deck games and amusements; there are several gymnasiums and a wide Pompeian swimming pool.

THE WORLD OF SCIENCE.

THE STUDY OF NESTS AND EGGS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ONE likes to think that the boys of our countryside are less keen on birds'-nesting than were their fathers. In my youthful days it was the custom to search the hedgerows for nests, and treat the eggs as trophies to be taken home, blown, and threaded on a string, to form a sort of necklace. Though these fragile shells afforded no small joy, the pleasure they gave was simply one of possession, and in a few days there remained nothing more of them than fragments. It was a senseless sort of diversion, which our elders should have suppressed, had not their own mentality been rather that of overgrown children than of grown men; and one may find their like to-day without much seeking.

But just as the schoolboys reformed their ways, the "scientific" egg-collector came into being, and he is generally far more destructive, for it is seldom that he makes any useful additions to our knowledge of the birds whose nests he raids. It may be asked whether, after all, there is anything of any real importance to anyone to be derived from a study of eggs or nests. To such a query one would have to reply that all depends on the range of the survey. If it be confined strictly to the nests and eggs of birds, then one would have but a poor case to defend. Directly, however, we merge the study of birds' nests and eggs into that of the modes and kinds of nests and nest-building, and its accompanying sequences,

seeking further afield, and among creatures which are both higher, on the one hand, and lower on the other, in the scale of life.

Our review of the evidence must begin with the reflection that the various phases we note in the reproductive cycle of animal life are essentially to be regarded as "instinctive." That is to say, they are not performed with an intelligent anticipation of the sequences which follow upon the heels of each successive completed stage of the cycle. We must go further than this, and say that this instinctive care for, and of, the young has arisen as a process of infinitely slow growth, having its roots in the activities of creatures which, while apparently displaying care for and guardianship of their young, yet, as a matter of fact, behave after this fashion by virtue of external forces of which they have no more control than of the fashioning of their own skeletons.

Take, for example, the case of one of the echinoderms, creatures with an extremely simple nervous system, which live and move and have their being with no more consciousness of the external world than an oyster. Hunger and a sense of touch seem to be the only senses they possess. Yet the sea-urchin (*Hemiaster philippi*) carries its eggs, and later its young, snugly ensconced on its back in a cavity formed by widening two of the grooves for the exit of the tube-feet, holding them in position by over-arching spines (Fig. 3). And there is a star-fish (*Asterias spirabilis*) which bears its young about clustered around her mouth; while in the sea-slug (*Cucumaria crocea*) the young clamber about on the mother's back, but she can in no wise be conscious of their presence.

Now, it is significant to notice that these are creatures which live in Polar seas. From this we may infer that temperature is a factor in these instances which has to be taken into account. Here we have the "care of the young" in its lowest terms, and here we have a basis of comparison as we trace its steady rise through the various stages of "instinctive" behaviour, culminating in conscious parental love. Among insects, the elaborate care displayed by ants, bees, and wasps is too well known to need further mention. The fierce "wolf-spiders" and the scorpions carry their young about on their backs; and the "wolf-spiders" carry their eggs enclosed within a silken net. Among the crustacea are species which bear about with them either the eggs or young. The familiar little fresh-water "Cyclops," almost needing a microscope to see it, carries the eggs in two sacs at the base of the tail, as shown in the photograph at the top (Fig. 2). But we have no reason to believe that she is in the slightest degree aware of their presence.

When we turn to the fishes, we mount to a higher plane of development; for here a lowly form of consciousness, and of regard for the young, seems to be shown. In our common stickleback, for example, the male not only builds the nest, but guards the young against the cannibalistic appetites of their own mothers—for several females, at his invitation, lay their eggs in the same nest. The male pipe-fish carries the young in a pouch which runs along the belly. Many of the Chichlid fishes carry their young in the mouth. In some species both sexes do this, in others the females only.

Among the amphibia we find, again, instinctive activities akin to those of birds; activities which

compel anticipatory preparation for the, as yet, non-existent eggs and young. Thus, the frogs of the genus *Phyllomedusa* build a nest recalling that of the tailor-bird. The female carries her mate about on her back searching for a suitable tree, and, climbing this, the two seize two leaves and, bringing the edges together by means of the hind-feet, she pours her eggs into the funnel thus formed (Fig. 1), the male fertilising them as they pass in. With the "mid-wife" toad, the male takes the eggs as they are extruded, and winds them round his thighs, retreating with his precious burden to a hole where he hides from the sun. At night he emerges to bathe them in dew! In the Surinam toad, the eggs are placed on the back, where the skin, in response, becomes greatly thickened, so that the eggs presently sink down each into a pit, which eventually is closed by a lid. Here they remain till the young have passed the tadpole stage and can emerge as tiny frogs. But here "instinctive care" is displayed only when she places the eggs on her back. We have no reason to suppose that she is at all concerned as to their fate.

An element of consciousness, blended with instinct, appears to be present among the birds; and this consciousness goes on with gathering force as we trace it among the mammals, until we come to the human race, and where instinct gives place to reason and a genuine love of offspring for their own sake. In this brief survey, it has been impossible to do more than skim the surface of this most fascinating theme. But perhaps enough has been said to show that the study of birds' nests and



FIG. 1. A FROG'S NEST AKIN TO THAT OF THE TAILOR-BIRD: TWO LEAVES STUCK TOGETHER AND FILLED WITH EGGS BY SMALL SOUTH AMERICAN FROGS. The small South American frogs of the genus *Phyllomedusa* build a nest by the joint efforts of both male and female. While they hold the edges of two leaves together with their feet, to form a cone-shaped funnel, the eggs are poured in, their sticky envelope holding the edges of the leaves in position.

in the animal kingdom at large, the whole theme assumes a different aspect.

The study of "nidification" is not merely one of fascinating interest, but it leads, inevitably, to problems which carry us into the domain of psychology and the origin and development of "parental care," as displayed by lowly creatures like star-fishes and sea-urchins, up to man himself. Why do birds build nests; and how are we to interpret the apparently obvious care for their young which they display? Do we not read into this more than we are justified in doing? Whence comes the skill so many birds display in the art of nest-weaving? And why do some birds dispense with a nest altogether? We shall find at least a partial answer to these questions in



FIG. 2. CARRYING HER EGGS (WITHOUT KNOWING IT) IN TWO SACS AT THE BASE OF THE TAIL: THE TINY FRESH-WATER CRUSTACEAN "CYCLOPS."

The little fresh-water crustacean "Cyclops," common in every pond, carries her eggs in two sacs attached to the base of the tail; but there is no reason to believe that she is conscious of the nature of her burden.



FIG. 3. "'CARE OF THE YOUNG' IN ITS LOWEST TERMS": A SEA-URCHIN UNCONSCIOUSLY CARRYING ITS EGGS IN A CAVITY ON ITS BACK.

One of the Sea-Urchins, of the genus *Hemiaster*, carries the eggs, and later the young, in a "brood-pouch" formed by enlarging one of the grooves pierced by the tube-feet used in walking. Overarching spines hold them in position.

eggs presents themes of profound importance to us all, when they come to be thoughtfully and carefully analysed.

ROCKETS INSTEAD OF PETROL! A NEW PROPULSIVE FOR RACING CARS.



THE ROCKET-CAR SAID TO HAVE ATTAINED A SPEED OF SIXTY MILES AN HOUR IN EIGHT SECONDS: A NEW GERMAN INVENTION THAT MAY REVOLUTIONISE MOTOR-RACING AND POSSIBLY TRANSATLANTIC AVIATION—THE CAR RUSHING ROUND A TRACK DURING RECENT TRIALS NEAR FRANKFURT, LEAVING A HUGE TRAIL OF SMOKE IN ITS WAKE.



A NEW PROPULSIVE FORCE FOR RACING CARS SHORTLY TO BE TESTED ON THE MOTOR RACING TRACK AT BERLIN: THE BACK OF THE ROCKET-CAR USED IN THE FRANKFURT TRIALS, FITTED WITH FOUR ROWS OF STEEL CYLINDERS CONTAINING ROCKETS, "FIRED" BY THE DRIVER BY AN ELECTRIC FUSE OPERATED WITH A PEDAL.

A sensation has been caused in motor-racing circles by the new German invention of a car propelled by rockets instead of petrol. The inventor, Herr Max Valier, is said to have conceived the idea of a projectile-like aeroplane hurtling through space, which at first aroused some derision, but was later adopted by the Opel firm of motor manufacturers, through their engineer, Herr Sander. It is considered possible that a rocket-propelled aeroplane may eventually provide the best means of flying the Atlantic. Meanwhile, the new propulsive has been applied to racing cars, and trials were made recently, with the model shown above, at Ruffelsheim, near Frankfurt, where the Opel works are situated. The back of the car was fitted with four rows of steel cylinders, each containing a rocket. The driver, by

pressing a pedal with his foot, connected an electric fuse to one of the rockets, and with a terrific explosion the car leapt forward amid smoke and flame. It was driven by a well-known racing motorist, Herr Volkart, who declared that the pressure was so enormous that he soon had to apply the brakes. He attained a speed of 60 m.p.h. in 8 seconds. Experiments are to be held on the Berlin racing track, during the first week in May, with a model not yet tried in public, "possessing a long body, shaped rather like a grenade, with wings at the side, not to lift the car into the air, but to keep it steady on the track." The car is expected to attain 120 m.p.h. in an incredibly short space of time. It will be driven by Herr Fritz von Opel, who is also famous as a racing motorist.

A CUP FINAL OF "THE ROSES": THE GREAT MATCH AT WEMBLEY.



THE FIRST-MINUTE GOAL FOR BLACKBURN ROVERS: THE FIRST PHASE—ROSCAMP CHARGING MERCER, THE HUDDERSFIELD GOAL-KEEPER, WHO HAS THE BALL IN HIS HANDS.



THE SECOND PHASE OF BLACKBURN'S FIRST-MINUTE GOAL: MERCER LAID LOW BY ROSCAMP'S CHARGE, WITH THE BALL, WHICH HE DROPPED, INSIDE THE NET.



THE VAST CROWD OF 93,000 SPECTATORS WATCHING THE CUP FINAL, BETWEEN BLACKBURN ROVERS (IN DARK BLUE JERSEYS AND WHITE SHORTS) AND HUDDERSFIELD TOWN (IN WHITE SHIRTS AND BLUE SHORTS): A PANORAMIC VIEW OF THE STADIUM AT WEMBLEY DURING THE MATCH.



IN THE ROYAL BOX DURING THE PLAYING OF THE NATIONAL ANTHEM: (LEFT TO RIGHT IN FRONT) THE KING (SEATED), THE QUEEN, THE DUCHESS OF YORK, AND THE DUKE OF YORK.



AFTER THE VICTORY OF THE BLACKBURN ROVERS IN A GREAT CUP FINAL BY 3 GOALS TO 1: THE WINNING TEAM RECEIVING THEIR MEDALS FROM THE KING IN THE ROYAL BOX AT WEMBLEY.

The Final of the Football Association Cup was played, in the presence of the King and Queen and the Duke and Duchess of York, in the Stadium at Wembley on April 21. It might be called a "battle of the Roses," for the competing teams—Blackburn Rovers and Huddersfield Town—hailed respectively from Lancashire and Yorkshire. The red rose of Lancaster was victorious, Blackburn Rovers winning by 3 goals to 1. The beginning was sensational, for Blackburn scored within the first minute. Roscamp, receiving a pass, shot at goal, and Mercer, the Huddersfield goalkeeper, instead of fisting the ball away at once, held

it and, before he could get rid of it, was charged by Roscamp, ball and all, right into the net. Blackburn scored again before half time; but after the interval Huddersfield recovered for a while and got an early goal. Blackburn, however, again got the upper hand and scored once more before the finish. It was a great and exciting game. Before and during the interval there was music from the bands of the Irish and Welsh Guards, and while waiting the crowd joined in community singing. The gate receipts were over £23,237, which, apart from the first Final there, when the gates were rushed, was a record for the Stadium.

THE CHANGING VICTORIA FALLS: SUPERB NEW AIR PHOTOGRAPHS.

PHOTOGRAPHS BY THE AIRCRAFT OPERATING COMPANY, LTD.



THE ZAMBESI AND VICTORIA FALLS—(IN FOREGROUND) THE RAILWAY BRIDGE OVER THE GORGE BELOW THE BOILING POT; (CENTRE BACKGROUND) LOANDO, OR LONG ISLAND, AND THE REGATTA COURSE BEHIND.



SHOWING EDGES OF THE ZIG-ZAG GORGE (BELOW THE FALLS) WHICH IN PAST AGES FORMED THE "LIP" OF THE CATARACT, AND (ON RIGHT) THE RAILWAY BRIDGE BELOW THE CLEFT OF THE BOILING POT: A DISTANT AIR VIEW OF THE VICTORIA FALLS.



THE BOILING POT, JUST BEYOND THE RAILWAY BRIDGE (THE HIGHEST IN THE WORLD) SEEN FROM THE SOUTH: A NARROW CLEFT IN THE CHASM WALLS THROUGH WHICH THE RAGING WATERS PLUNGE INTO THE GORGE.



SHOWING THE NICHE (JUST THIS SIDE OF THE DEVIL'S CATARACT AT THE FAR END) DUE TO EROSION FORMING A NEW "LIP" BEHIND THE PRESENT ONE: THE WESTERN END OF THE FALLS SEEN FROM THE EAST.

On a double-page in this number we give two other remarkable air photographs of the Victoria Falls, showing how erosion is in process of forming a new "lip" to the great cataract behind the present one. The line of erosion ends in a niche cloven in the brink just east of the Devil's Cataract at the extreme western end of the Chasm. The right-hand lower photograph above shows this niche as seen from the east, the opposite direction from that in which it appears on the double-page. The Victoria Falls (says the "Guide to Rhodesia") are 2½ times as high as Niagara and about twice as wide along the lip, the measurements being—Victoria Falls, 420 ft. high; Niagara, 158 ft. . . . Their height is slightly greater than that of the Cross on the dome of St. Paul's, while their width is about equal to the distance from the British Museum to the Marble Arch. The noise is deafening, and in flood time can be heard ten miles. From the Chasm rise immense clouds of spray. In the flood season this spray can be seen at a distance of seventy miles." At the extreme western end of the long line of the

Falls is the Devil's Cataract. Then come from west to east (i.e., from left to right in the two upper photographs above) Cataract Island, the Main Falls (divided into two by Livingstone Island), the Rainbow Falls, and the Eastern Cataract. Opposite the Rainbow Falls the raging waters meet and plunge together through a cleft in the opposite cliffs known as the Boiling Pot, and thence into a narrow zig-zag gorge. Just below the Boiling Pot is the railway bridge, the highest in the world, 400 ft. above low-water level, and crossing the gorge in a single arched span of 500 ft. By the wish of Cecil Rhodes the bridge was built where spray from the Falls often "washes" the carriage windows. It has been said of the Victoria Falls that "the earth can show no sight more dramatic, majestic, or sublime." We may recall that two large colour photographs (a full page and a double-page) of the Falls appeared in our issue of July 30 last. The above photographs were taken during an aerial survey of the Zambesi for the Government of Northern Rhodesia

A NEW "LIP" FORMING IN THE VICTORIA FALLS: AN EROSION PROCESS REVEALED BY AIR PHOTOGRAPHY.

PHOTOGRAPHS BY AIRCRAFT OPERATING CO., LTD.



SHOWING (LEFT) A SLANTING LINE OF FOAM PATCHES ABOVE THE FALLS ENDING IN A NICHE, THAT MARKS THE INITIAL EROSION OF A NEW CHASM, TO BECOME EVENTUALLY THE "LIP," LEAVING THE PRESENT ONE DRY: THE WEST END OF THE FALLS (LOOKING EAST).



SHOWING A SERIES OF PREVIOUS "LIPS" OF THE CATARACT—*i.e.*, THE RIGHT-HAND EDGES OF CLIFFS DIVIDING THE ZIG-ZAG GORGES (RIGHT) BELOW THE FALLS: A GENERAL VIEW FROM THE WEST, WITH THE NEW EROSION PROCESS AT THE NEAR END OF THE CHASM (ON LEFT).

These wonderful air photographs of the Victoria Falls, taken during an aerial survey of the Zambesi for the Government of Northern Rhodesia, are of peculiar interest, as they reveal the beginnings of a new phase of erosion, which, in course of ages, will result in the formation of a new "lip" of the great cataract behind the present brink. The existing Chasm, into which the waters plunge, will then become a gorge similar to those seen zig-zagging below the Falls; its edge and sides will be left dry, while the river will rush along the bed of the new gorge. In these photographs, the beginnings of this fresh process of erosion can be clearly seen. It is marked by a foam-filled niche in the rock just beyond the Devil's Cataract, which is visible at the extreme western end of the Chasm in the foreground of the left-hand illustration. (A view of this niche from the opposite side is given on page 741.) The line of erosion, slanting upwards and to the left from the niche, is indicated by a series of foam patches on the water above the present Falls, showing where the river is wearing away at the soft fissure in the rock, and thus forming a succession of pools of turbulent water. This fissure will in time grow deeper and deeper until it becomes the actual brink of the Falls, and the present brink will be left dry. The right-hand photograph shows how this process has been going on in the past over a vast period of time. The southern (or right-hand) edge of each of the tongues of cliff which now divide the zig-zag gorges below the Falls has in turn formed the lip of the cataract, which has gradually receded as the river eroded, one by one, a new fissure behind the brink. Some interesting details as to the geological formation of the Victoria Falls are given in the "Guide to Rhodesia" (issued by Davis and Co., Bulawayo, for the Beira and Mashonaland and

Rhodesia Railways). "They have not been brought about (we read) by any volcanic agency, but by a check to a deeper erosion of the bed of the river. This check is a resisting sheet of basalt some 200 miles in width, and lying at an altitude of 2900 ft. Formerly the river ran at a greater height than now, and was considerably wider. In course of time the 'formation' over the basalt gradually became eroded by the flow of the river, the bed of which eventually sank to the present level—*i.e.*, on to the bare basalt itself. The gorge and the cañon zigzagging from east to west are due to crevices in the basalt brought about by contraction, and to the master joints which ran for great distances through the basalt. Running water formed the chasm. It will be noticed that the level of the land for many miles below the Falls is the same as that above them." When Livingstone discovered the Victoria Falls, in 1855, he wrote in his first description: "The walls of the gigantic crack into which the river falls are perpendicular, and composed of one homogeneous mass of rock. . . . If we take the want of much wear on the lip of hard basaltic rock as of any value, the period when this rock was risen is not geologically very remote." Another account, in the "South and East African Year-Book and Guide" (Sampson Low) says: "The direction of the cañons is roughly from east to west, and is similar to that commonly followed by most of the great clefts or breakages in the igneous bed-rocks of southern Africa. Altogether, within the space of 7 furlongs below the cataracts, the stream is forced to run in no less than four contrary directions. . . . These channels are due to erosion directed along two sets of fissures opened at different epochs and slightly diagonal to each other, the material intruded into them being of a softer nature than that of the rock forming the walls."

BOOKS OF THE DAY.

EVERY book I read—to say nothing of newspapers—enriches my reluctant collection of facts from the chronicle of cruelty, that demon not yet exorcised from the human soul, and ever ready to leap out when the bonds of moral discipline or social order are relaxed. Once I tried to believe, with Matthew Arnold, that

Nature is cruel; man is sick of blood.

But that comfortable doctrine has been modified by the events of the last thirty years, and by current happenings of to-day, as in Russia, China, or Mexico. If all we have heard about the Russian Bolsheviks be true, they must hold the palm for cruelty in modern times. Among the cloud of witnesses against them one of the most impressive is the author of a voluminous historical novel called "FROM DOUBLE EAGLE TO RED FLAG." By P. N. Krassnoff. Translated from the second Russian edition by Erik Law-Gisico. With an Introduction by William Gerhardt (George Allen and Unwin; 21s.). An English version of the first edition, published a few years ago (in four volumes, and under a slightly different title, "From the Two-Headed Eagle to the Red Flag"), was ably reviewed, by another hand, in our issue of Jan. 19, 1924.

Nothing more appalling in stark realism, probably, has ever been printed than the passages describing tortures, outrages, and executions under the early Soviet rule. Such descriptions (to quote again our previous notice) are 'neither for babes and sucklings nor for 'nice' people who close their eyes to vice and the Satanic side of man.' Even more dreadful than the atrocities is the mentality revealed in some who commit them—a state of mind disclosing no spark of pity, no vestige of principle, but only self-gratification and a fiendish delight in inflicting pain. Compared with these motives, that of revenge for the sufferings of the Russian people under the Tsars would be comparatively high-minded, but there seems to be little trace of any underlying idealism for the institution of a happier régime.

Fortunately for the reader's nerves, this element of cruelty and Sadism is not the whole of the story, which begins in 1894, and shows the gradual disruption of Russian society during the reign of Nicholas II. and under the sinister influence of Rasputin. As the writer of the Introduction says: "It is the very personal, very vivid and graphic account by an eye-witness of the things which really did happen at the Imperial Court (even the names of most of the persons are real: nothing has been hidden). The Emperor and Empress of Russia walk the pages again and again."

The historical value of the book rests on the author's experiences and personality. General Krassnoff began his career as a lieutenant in a crack Cossack regiment, and became known as a dashing cavalry officer, sportsman, and military writer. He served in the Russo-Japanese War, and in the Great War commanded the famous 3rd Cavalry Corps. After the Revolution he was elected Ataman of the Don Cossacks when they rose against Bolshevik rule.

Doubtless much of the ferocity that marks political upheavals in Russia is due to contact with barbarians from Asia in earlier ages. In the proverbial phrase, "Scratch a Russian and you find a Tartar." What such influences meant may be gathered from a new study of the most destructive of warriors—"GENGHIS KHAN": Emperor of All Men. By Harold Lamb. Illustrated (Thornton Butterworth; 10s. 6d.), a vivid book that claims to be the first modern English monograph on "the mighty man-slayer" and his vast conquests. "Cities in his path were often obliterated; deserts were peopled with the fleeing and dying, and, when he had passed, wolves and ravens often were the sole living things in populous lands." Typical examples of his methods were "the blotting out of Kiev" and the massacre at Merv. Here "the men, women, and children were separated into three masses—the men forced to lie down, their arms across their backs. All this unhappy multitude were divided among the Mongol warriors, who strangled and slashed them to death."

Scattered about this book are various allusions to the effects of Genghis Khan's invasions on Russia. Thus: "It was 1555 before the Mongols lost their last stronghold in Russia to Ivan Grodnoi (the Terrible)." And, again: "The blood-feuds of the grand princes of ancient Russia were buried under a greater calamity. Empires crumbled under the Mongol avalanche. . . . When political coherence began again after the retreat of the Mongol hordes. . . . out of the ruins of the warring Russian principalities emerged the empire of Ivan the Great." Genghis

Khan also destroyed the power of Islam, and "with Baghdad and Bokhara [disappeared] the old culture of the Kalifs and Imams."

Bokhara seems to have recovered only to fall a prey to the present rulers of Russia. So I learn from an exceptionally interesting and extensive record of travel—"ADVENTURES IN FIVE CONTINENTS." By Lieut.-Col. P. T. Etherton, late H.M. Consul-General in Chinese Turkestan. Illustrated (Hutchinson; 18s.). "Colonel Etherton," we read, "has travelled in 38 countries, and crossed Asia, from India to Russia and Germany, by a route never previously traversed." One amusing experience was his meeting in Turkestan with a groom whom he had discharged for inefficiency, and who had set up as a native doctor. When prescribing for his patients, he always pretended to consult a book. This "pharmacopœia" proved to be a novel by Guy Boothby, from the Colonel's library!

Colonel Etherton's account of the Bokhara affair throws light on some of the sources of "Soviet gold"—a phrase lately prominent in London papers. "The Amir of Bokhara," he writes, "was one of the richest men in Asia. His wealth totalled approximately £35,000,000 in gold and silver coin and ingots, apart from jewellery. He had already offered to confide it to our care, realising that Moscow was after it. Moreover, he offered his state to us to be incorporated unconditionally in the British Empire. For several practical reasons we were unable to do as he wished. . . . The Bolsheviks bagged the

conduct of the Gallipoli adventure, and in analysing its failure he is unsparing of criticism. Some of his strictures fall on the present Chancellor of the Exchequer. "For rushing the issue, Mr. Churchill must bear a large share of the responsibility. Those ill-advised preliminary attacks by the Fleet which disclosed our plans, without obtaining any results, were due to his impetuosity. . . . No other first-class Power, except Great Britain, would ever have rushed bald-headed at the Dardanelles and Gallipoli without months of reflection and silent preparation. Complete plans would have been found pigeon-holed long before the war. But there were none in 1915. Not even an adequate staff map of the peninsula existed at the War Office."

Still more severe is Mr. Ashmead-Bartlett's verdict on the military command. He tells how, at the instance of many officers and of an Australian writer, Mr. Keith Murdoch, he at last decided to risk his own position by sending home, in Mr. Murdoch's charge, an uncensored letter to the Prime Minister (Mr. Asquith) revealing the whole state of affairs. This letter, dated Sept. 8, 1915, is given in full. Describing the interview at which, as expected, he was dismissed from Gallipoli, he says: "Never have I known such a collection of unsuitable people to whom to entrust a great campaign, the lives of their countrymen, and the safety of the Empire. Their muddles, mismanagement, and ignorance of the strategy and tactics of modern war have brought about the greatest disaster in English history." The book gives a thrilling picture of the actual fighting, and pays high tribute to "the wasted heroism" of the Anzacs and all their comrades.

The Cabinet at home is charged with "ineptitude, indecision, and procrastination." Unable to make up their minds to evacuate Gallipoli, they instructed Lord Curzon to draw up a report presenting the pros and cons. But while he was "sitting comfortably in his study, laboriously putting on paper his academic views. . . . Nature was writing her final memoranda on the same subject in letters of misery and blood—which find no parallel in warfare since the retreat of the Grand Army from Russia in 1812. . . . A terrible blizzard swept over the unfortunate victims of the Cabinet's indecision; 280 British soldiers were drowned in the trenches, and many were frozen to death where they stood; 16,000 cases of frost-bite and exposure had to be evacuated. . . . This final disaster brought the Cabinet to a belated sense of its responsibilities. . . . The Dardanelles Expedition had come to an end." Nature's cruelty on this occasion, perhaps, prevented something worse.

Two other books of outstanding merit must be mentioned more briefly than I had intended. One is "AMERICA'S AMBASSADORS TO FRANCE" (1777-1927). By Beckles Willson. With twenty-eight Portraits (Murray; 21s.), a companion to the author's "The British Embassy in Paris." Ambassador McCormick, in 1906, made some far-seeing remarks on the attitude of the English Press towards the revolutionary movement in Russia, pointing out that sympathy with the rebels might re-act nearer home. In 1920 three Ambassadors in Paris—Mr. Hugh Wallace (U.S.A.), Lord Derby, and Señor Quinones de Leon (Spain)—were so intimate that they became known as the Three Musketeers.

Finally comes "THE COURT OF CHRISTIAN VII. OF DENMARK." By P. Nors. Edited by E. Steen (Hurst and Blackett; 18s.). During that monarch's reign there was indeed "something rotten in the State of Denmark." We learn that "the Danish form of government was reduced to a standing joke amongst European statesmen, who drew unflattering parallels between the land of Hamlet and darkest Russia," while "Christian VII. was one of the most amazing specimens of depravity that ever disgraced a throne," and "finished his career a hopeless imbecile."

Curious that he should have married the sister of a King (our George III.) who came to a similar end. Queen Matilda caused a terrific scandal by a *liaison* with the upstart "Dictator," Struensee, formerly Court physician. There was a "palace revolution" and trials for treason. She was found guilty, imprisoned, and then, under British threats of war, allowed to go into exile. Struensee and another official were condemned to death. A detailed description of the barbarous executions, carried out on April 28, 1772, before a huge crowd at Copenhagen, adds another item to my above-mentioned collection.—C. E. B.



ONE OF A SET OF DRAWINGS OF AN ANGLO-AMERICAN NAVAL DUEL SOLD FOR £2400 AT THE LEONFIELD SALE: THE ACTION BETWEEN H.M.S. "REINDEER" (RIGHT) AND THE "WASP" ON JUNE 28, 1814.

This drawing is one of a set of four remarkably fine water-colours (14½ in. by 18½ in. each), attributed to J. T. Serres, of the naval action between the British 18-gun sloop "Reindeer" (Captain Manners) and the American sloop "Wasp," on June 28, 1814. The "Wasp" had made many daring captures in the Channel when she met the "Reindeer," which, being weaker in guns and men, was captured and sunk. Captain Manners was shot dead in the action. The "Wasp" never returned to port, and her fate remains an ocean mystery. The four drawings were included in the sale at Sotheby's (on April 23-24) of rare Americana, largely from the library of the ninth Earl of Northumberland at Petworth House, sold for his descendant, Lord Leonfield. The drawings were bought by Dr. Borenin for £2400.

By Courtesy of Messrs. Sotheby and Co.

loot. . . . The Amir made his way into Afghanistan, the Afghan ruler having placed a house at his disposal. . . . For four years I had to counteract base and insidious [Russian] propaganda. . . . A Bolshevik general order was promulgated, 'Do to death the bloodthirsty Etherton,' but the sentence has still to be carried into effect."

Whether the Russian catastrophe might have been averted if the Gallipoli campaign had succeeded, is a question discussed in a new war book of paramount importance and intense interest, one of the chief instalments the public has so far received towards the ultimate revelation of the whole truth about the War. I mean "THE UNCENSORED DARDANELLES." By E. Ashmead-Bartlett, C.B.E. With twenty-five illustrations and two maps (Hutchinson; 21s.). "The defeat of Russia, and subsequent revolution [he writes] would never have taken place at that time, and under such favourable conditions, had the Allies been able to open up the southern route to the Crimea. . . . The Russian revolution was certain to come sooner or later, but the fall of Constantinople would probably have postponed this stupendous social upheaval."

As war-correspondent on the spot, Mr. Ashmead-Bartlett had the best opportunities for observing the

Wembley, the Dogs' "Epsom": "Lights Up" for the Preliminary Parade.

FROM THE WATER-COLOUR BY F. T. DAWS. (COPYRIGHTED.)



GREYHOUND-RACING A POPULAR EVENING AMUSEMENT FOR LONDONERS: CROWDS IN THE STADIUM AT WEMBLEY WATCHING THE DOGS PARADED BEFORE A RACE, WHEN ONLY THE TRACK IS LIT.

Since the first greyhound race-meeting in the Stadium, which, it may be recalled, took place on December 10 last, Wembley has become, as it were, the Epsom of dog-racing. The new sport goes on there all the year round, and differs from other forms of racing in that it takes place at night, and thus provides an evening's amusement for the London racegoer with far more frequent opportunities of seeing the actual events than are afforded by the Turf. Our drawing

shows a typical scene in the Stadium when it is illuminated for the preliminary parade of dogs before a race. Six of them are seen being led along the track, towards the white starting gate in the background. For the actual race, the flood-lights over the stands are turned out, so that the spectators themselves are in darkness, while the track is brilliantly lit. The white structure with a pointed roof, on the right of the track, is the judge's box.

A Resident in England: *Parus Major*.

FROM THE PICTURE BY R. BARRETT TALBOT KELLY, M.C., R.I. (COPYRIGHTED.)



THE GREAT TIT: A BIRD THAT IS FOND OF PICKING BONES!

Of *Parus Major*, the Great Tit, the "Royal Natural History" says: "In England it is a resident, frequenting during the summer woods and large gardens. . . . During the winter they flock together in families, and either

roam about seeking insects and their eggs in the bark of trees, or else (near inhabited places, picking up refuse. They are remarkably fond of picking a bone, and may often be seen near the kitchen door, watching for scraps thrown out."

THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



**THEIR MAJESTIES THE KING AND QUEEN OF SIAM
IN H.M.S. "HERMES."**

At Bangkok, the King and Queen of Siam visited the aircraft-carrier "Hermes," and witnessed aerial demonstrations by the "Flights" carried in that ship. On the right-hand side of the photograph is Mr. Sydney P. Waterlow, C.B.E., the British Minister at Bangkok.



**THE HON. EVAN MORGAN AND THE
HON. MRS. MORGAN (FORMERLY THE
HON. LOIS STURT).**

The marriage of the Hon. Evan Morgan, only son of Viscount Tredegar, and the Hon. Lois Sturt, younger daughter of the late Lord Alington, took place on April 21.



**THE WEDDING OF PRINCE OTTO VON BISMARCK
AND MISS ANNE TENGBOOM.**

The marriage of Prince Otto von Bismarck, grandson of the Iron Chancellor, and Miss Anne Marie Tengbom, of Sweden, took place on April 18. In the photograph, President von Hindenburg is seen on the right; and the banner with a portrait of Bismarck should be noted.



**THE WEDDING OF MAJOR R. L. McCREERY AND MISS LETTICE
ST. MAUR, SECOND DAUGHTER OF THE LATE LORD AND LADY
PERCY ST. MAUR: THE BRIDAL GROUP.**

The marriage of Major Richard London McCreery, M.C., 12th Royal Lancers, eldest son of the late Mr. Walter McCreery and Mrs. McCreery, of Stowell House, Templecombe, and Miss Lettice St. Maur, took place last week at St. Mark's, North Audley Street. The bride wore a veil of lace handed down from her grandmother, Horatia Duchess of Somerset. Major G. E. Gosling, brother-in-law, gave the bride away.



**THE WEDDING OF MR. OLIVER BIRKBECK AND LADY JOAN
FITZCLARENCE, SISTER OF THE EARL OF MUNSTER:
BRIDE AND BRIDEGROOM.**

The wedding of Mr. Oliver Birkbeck, of Little Massingham House, Norfolk, and Lady Joan Fitzclarence, took place on April 21. On the previous day it had been announced that the King had ordained that the then Miss Fitzclarence, sister of the fifth Earl of Munster, might assume the rank she would have had if her father had lived to succeed his brother, the fourth Earl.



**GENERAL PRIMO DE RIVERA, HIS FIANCEE (CENTRE),
AND HIS ELDER DAUGHTER.**

It is announced that the Spanish "Dictator," General Primo de Rivera, and Señorita Mercedes Castellanos, daughter of the late Lorenzo Castellanos, the diplomat, will be married on September 24. The bride-to-be served as a nurse in France during the Great War, and with the Spanish Red Cross in Morocco. She is forty-seven.



**THE FIRST PHOTOGRAPH OF PRINCE TOMISLAV: THE
QUEEN OF YUGO-SLAVIA WITH THE CROWN PRINCE AND
HER INFANT SON.**

The second son of the King and Queen of Yugo-Slavia was born at Belgrade on January 19. According to Serb custom, he was named at his first christening, being called Znamenje (Andrew); but it was at his second christening that he received his definite name, Tomislav.



**MRS. JAMES FITZMAURICE AND FRAU HERMANN
KÖHL MEET ABOARD THE "DRESDEN."**

In the photograph, Frau Köhl is seen on the right, and Mrs. Fitzmaurice, with whom is her daughter Patsy, on the left. They have left for the United States, there to join their husbands, who were the pilot and the co-pilot of the "Bremen" when it made its historic and adventurous flight across the Atlantic from East to West.

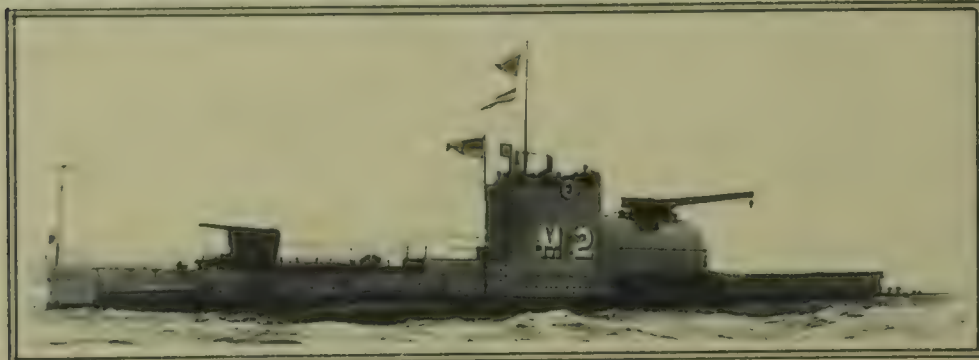
AT HOME AND ABROAD: PICTORIAL RECORDS OF NOTABLE EVENTS.



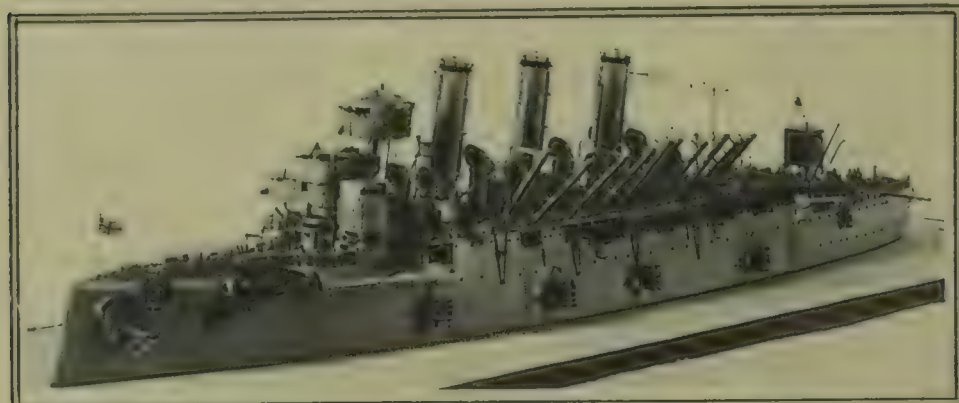
THE NEW PORT ON THE GOLD COAST OPENED BY MR. J. H. THOMAS, M.P. (EX-COLONIAL SECRETARY), WHO RECENTLY ARRIVED BACK IN ENGLAND WITH HIS WIFE, SON, AND DAUGHTER, ILL FROM THE EFFECTS OF THE WEST AFRICAN CLIMATE: A PANORAMIC VIEW OF TAKORADI HARBOUR, CONSTRUCTED AT A COST OF £4,000,000, ONE OF THE FINEST ENGINEERING FEATS OF MODERN TIMES.

Takoradi Harbour, the new Gold Coast port, was declared open on April 3 by Mr. J. H. Thomas M.P., who, as Colonial Secretary in the Labour Government, had done much to further the project. The official party embarked in H.M.S. "Daffodil," which broke the boom at the entrance to the

harbour and steamed round it. Ceremonies then took place on shore, and by means of amplifiers, prayers and speeches were heard by a great assemblage. Sir Ofori Atta, the paramount chief of Akim Abuakwa, presented Mr. Thomas with a silver salver on behalf of the colony.



THE FIRST BRITISH SUBMARINE AIRCRAFT-CARRIER: THE "M2," WITH GUN-TURRET AS HANGAR. The "M2," formerly a submarine-monitor, is the first British submarine to carry aircraft. What was formerly the 12-inch gun turret is now used as a hangar for a seaplane. In our photograph the hangar is seen to the right of the lettering "M2," and on the top of the hangar is the arm of a crane for hoisting the seaplane.



A MEMENTO OF THE ZEEBRUGGE RAID EXHIBITED ON THE TENTH ANNIVERSARY OF THE EVENT: A MODEL OF THE "VINDICTIVE" EQUIPPED FOR THE ATTACK.

On April 23, St. George's Day, the tenth anniversary of the historic naval raid on Zeebrugge, there was exhibited in the Imperial War Museum this model of the old cruiser "Vindictive," as she was equipped for the attack on the Mole. Vulnerable parts of the ship were protected with sandbags and shot-mats, fenders were hung over the side, and "brows," or gangways, were fixed in readiness for landing.



THE FUNERAL OF LORD TREMATON AT WINDSOR: THE COFFIN RESTING IN THE ALBERT MEMORIAL CHAPEL BEFORE THE CEREMONY IN ST. GEORGE'S CHAPEL.

Lord Trematon's body was brought to Dover from France in a destroyer on April 18, and conveyed by motor-hearse to Windsor Castle, where the coffin was placed in the Albert Memorial Chapel, beside the sarcophagus of his grandfather, the Duke of Albany, which is seen in our photograph. On the coffin are wreaths from the King and Queen, and Lord Trematon's parents, the Earl of Athlone and Princess Alice. The funeral took place in St. George's Chapel on the 20th.



THE FIRST WEST AFRICAN NATIVE TO BE KNIGHTED AND TO BROADCAST: SIR OFORI ATTA, A PARAMOUNT CHIEF, SPEAKING BEFORE A MICROPHONE AT THE OPENING OF TAKORADI HARBOUR.



MR. CHURCHILL, WITH HIS DAUGHTER, DIANA (NEXT TO LEFT), WALKING TO THE HOUSE TO INTRODUCE HIS FOURTH BUDGET.

Mr. Winston Churchill, Chancellor of the Exchequer, introduced his fourth Budget on April 24. His father, Lord Randolph Churchill, was Chancellor in 1886, and prepared a Budget which was never introduced, as he resigned. He had to meet a total expenditure of £90,000,000, which he proposed to reduce to £82,000,000. His son this year was faced with estimates amounting to some £831,000,000.

PEOPLE IN THE PUBLIC EYE:
PERSONALITIES AND EVENTS
OF THE WEEK.



MR. A. J. JENKINSON.

THE MAHARAJAH OF
MAYURBHANJ.

CAPTAIN CECIL V. USBORNE,
R.N., C.M.G., A.D.C.

Mr. Jenkinson was killed in a climbing accident near Snowdon, on April 19. He was Tutor, Librarian, and Senior Dean of Brasenose College, Oxford.—The Maharajah of Mayurbhanj died at Bombay on April 21 from tetanus due to a cut on the cheek with a razor.—The Admiralty announced on April 21 that, in consequence of the retirement of Rear-Admiral Collard, Captain Usborne had been promoted to Rear-Admiral.



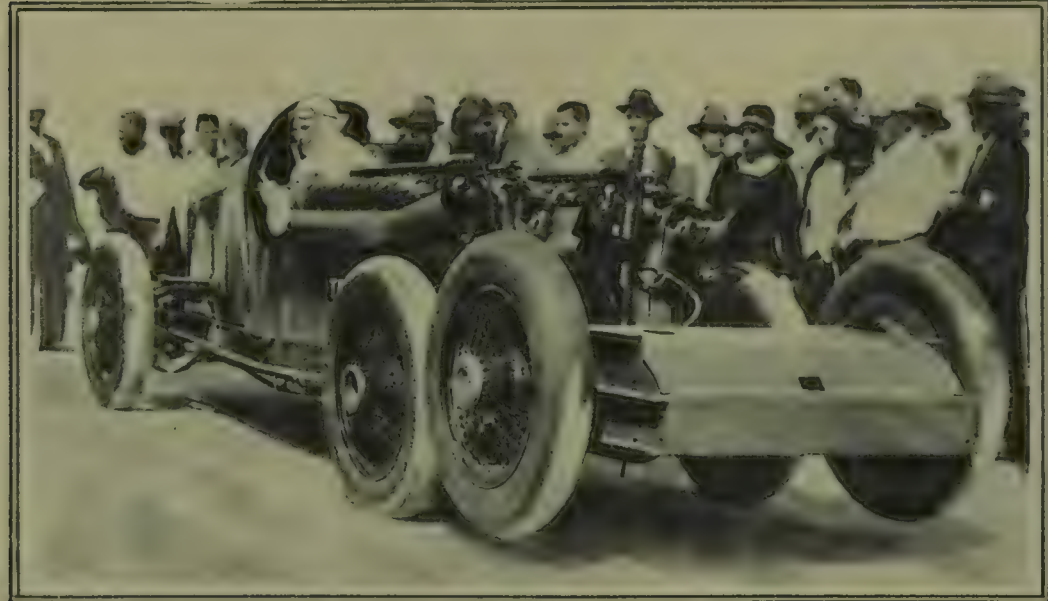
THE AUSTRALIAN EXPLORER WHO (WITH LIEUT. EIELSON) CROSSED THE POLAR
ICE BY AIR FROM ALASKA TO SPITZBERGEN: CAPT. G. H. WILKINS INSPECTING
A DRIFT COURSE AND SPEED INDICATOR.



PILOT OF CAPT. WILKINS'S AEROPLANE IN THE GREAT POLAR FLIGHT:
LIEUT. CARL B. EIELSON, A NORWEGIAN, IN ALASKA BEFORE THE
START, HOLDING A POSTAL EMBLEM FOR DELIVERY IN FRANCE.



THE SMALLEST CRAFT EVER USED IN ARCTIC EXPLORATION: THE LOCKHEED MONOPLANE
(WITH 220-H.P. WRIGHT WHIRLWIND ENGINE), WITH CAPT. WILKINS (RIGHT) AND LT. EIELSON
STANDING BESIDE IT.



THE RACING CAR THAT RECENTLY BEAT CAPTAIN MALCOLM CAMPBELL'S SPEED RECORD (206 M.P.H.)
BY DOING OVER 207 M.P.H.: MR. J. M. WHITE'S GIANT 1500 H.P. 36-CYLINDER TRIPLEX SPECIAL,
WITH MR. DAY KEECH IN THE DRIVER'S SEAT.

Captain George H. Wilkins, with Lieut. Carl B. Eielson as pilot, recently flew from Point Barrow, Alaska, across the North Polar ice to Spitzbergen (2200 miles) in a small Lockheed monoplane driven by a 220-h.p. Wright Whirlwind engine. They were 20 hours 20 min. in the air. The object was not to fly over the North Pole, but "to cross the Polar Sea by a route most likely to lead to the discovery of land." They saw no land. Captain Wilkins had persisted in the enterprise for three years, and the feat has been called "the greatest aeroplane flight ever made in the North." He was Mr. Stefansson's second-in-command in the Canadian Arctic Expedition of 1913-18.



THE DRIVER WHO SET UP A NEW WORLD'S SPEED RECORD AT
DAYTONA BEACH, FLORIDA: MR. DAY KEECH, AT THE WHEEL.
At Daytona Beach, on April 22, a new world's speed record of 207.55260 m.p.h. was set up by Mr. Day Kech, driving the car shown above. The previous record of 206.956 m.p.h. was made there by Captain Malcolm Campbell, on February 19, in his Napier-Campbell car, "Blue Bird."



MR. ARTHUR HOLLINS, M.P.

LORD EVERSLEY.

LORD DALZIEL OF WOOLER.

Mr. Hollins, who, in the Hanley bye-election, retained the seat for Labour with an increased majority, was formerly a working potter. His son is senior house physician at King's College Hospital.—Lord Eversley (formerly Mr. G. J. Shaw-Lefevre), who died on April 19, aged ninety-six, had been First Commissioner of Works and Postmaster-General. He was a pioneer in the preservation of open spaces.—Lord Dalziel, who died on April 18, aged 75, was a founder of Dalziel's News Agency, ex-M.P. for Brixton, and President of the International Sleeping Car Co.

A HISTORIC PARALLEL TO THE "BEATRICE" AND "HERZOGIN CECILIE": A FAMOUS OCEAN RACE OF CHINA CLIPPERS.

FROM THE PICTURE BY CHARLES DIXON, R.I., ON VIEW IN THE 1928 SPRING EXHIBITION OF THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS.



"THE BIG RACE." BY CHARLES DIXON, R.I.: "DEAD-HEATERS" IN "THE GREAT TEA RACE OF 1866"—"ARIEL" (LEFT FOREGROUND) AND "TAEPIING" (RIGHT BACKGROUND) IN THE CHANNEL.

On another page we illustrate the two four-masted sailing barques, "Beatrice" and "Herzogin Cecilie," whose ocean race from Australia to Falmouth has lately aroused so much interest, recalling as it does the bygone rivalries of the old-time clippers. Mr. Dixon's fine picture, here reproduced, shows the last stages in the most famous of those contests. A full account of it will be found in Mr. Basil Lubbock's fascinating book, "The China Clippers" (James Brown and Son, Glasgow). "It is probable," he writes, "that no race ever sailed on blue water created so much excitement as the great tea race of 1866. . . . The shipping community of Great Britain looked upon the tea races much as the British public look upon the Derby or the Boat Race." In May of that year sixteen of the finest clippers were assembled at Foochow, waiting for the first season's tea to come down the river. The race to be first home was

confined to the first five starters—"Ariel," "Taeping," "Serica," "Fiery Cross," and "Taitung." The first three got away together on May 30, and "the beautiful 'Ariel' was recognised as the favourite." Early on September 5 "Ariel" and "Taeping" passed the Bishop Light, and "all day the two ships surged up Channel together, going fourteen knots with royal stunsails and all flying kites set. The Lizard Lights were abeam at 8 a.m. and Start Point at noon." Mr. Dixon says: "That's the time I've imagined for the picture." Off Deal they picked up tugs, and "Taeping," getting the best one, reached Gravesend 55 minutes ahead. "Ariel" arrived at East India Dock at 9 p.m., and "Taeping" at the London Docks at 10 p.m., but, drawing less water, docked 20 minutes before "Ariel." "Such a close and exciting finish," writes Mr. Lubbock, who calls them "dead-headers," "had never been seen before."

ART AND ANTIQUITY: MODERN APPRECIATION OF PAST ACHIEVEMENT.

ILLUSTRATIONS OF ROME AND THE CIRCUS MAXIMUS SUPPLIED BY PROF. F. HALBHERR.



A GAINSBOROUGH SOLD FOR THE RECORD SUM OF £72,000:
"THE HARVEST WAGGON."

The recent sale of the late Judge Elbert H. Gary's art collection, held in New York by the American Art Association, was the most successful ever conducted in the United States, and the total sum realised was 2,297,763 dollars (£470,857). This amount is 90,000 dollars more than the highest previous "record" for an American art sale—that of the Yerkes Collection in 1910. Another "record" was established for the sale of a single painting, "The Harvest Waggon," by Gainsborough, for which Sir Joseph Duveen gave 360,000 dollars, or about £72,000. "The amazing price" of 245,000 dollars (£49,000) was given by Messrs. Knoedler for Houdon's marble bust of his baby daughter, Sabine, done in 1788. In 1912 the bust fetched about £18,000, and the advance to £49,000 constitutes another "record."



SOLD FOR "THE AMAZING PRICE" OF £49,000:
HOUDON'S BUST OF HIS BABY DAUGHTER.



ONE OF THE ONLY TWO EXTANT MONUMENTS OF THE CIRCUS MAXIMUS AT ROME: THE OBELISK OF HELIOPOLIS, NOW IN THE PIAZZA DEL POPOLO.



ORIGINALLY ON THE CENTRAL PLATFORM OF THE CIRCUS MAXIMUS: THE OBELISK OF THOTHMES III., NOW IN THE PIAZZA ST. JOHN LATERAN.



"THE FOREMOST BUILDING OF THE ANCIENT WORLD," WHOSE EXCAVATION BEGAN ON ROME'S 2682ND "BIRTHDAY":
THE CIRCUS MAXIMUS AND A CHARIOT-RACE IN IMPERIAL DAYS (RESTORATION BY PROFESSOR E. FORTI).

On April 21, the 2682nd anniversary of the traditional foundation of Rome, the crowning event of the annual celebrations was the beginning of a vast scheme of excavation in the Circus Maximus. The *Ludi Circenses* (Circus Games) are said to have been established by Romulus, and the construction of the original Circus is ascribed to Tarquinius Priscus. It was greatly developed and adorned by various Emperors, and at one time held from 250,000 to 350,000 spectators. Professor Forti's restoration drawing recalls that of the Hippodrome at Constantinople given in our issue of April 14. The Circus Maximus similarly had a central *spina*, or platform, with a row of monuments. These included the Obelisk of Heliopolis (now in the Piazza del Popolo) brought to Rome from Egypt by Augustus after his victory over Antony, and the great Obelisk of Thothmes (now in the Piazza St. John Lateran), removed to Rome by the Emperor Constantius.

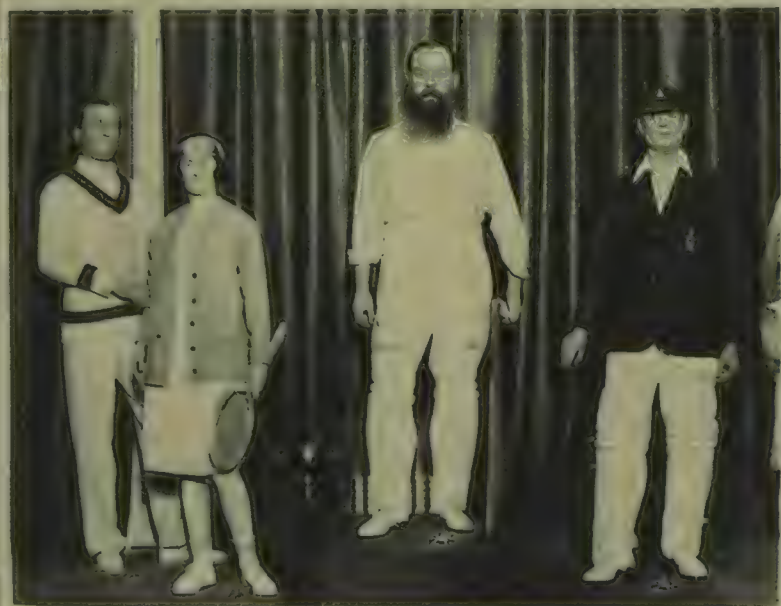


THE HENRY HUDSON WINDOW IN ST. ETHELBURGA'S.
This window was unveiled in St. Ethelburga's Church, Bishopsgate Street, on April 19, the 321st anniversary of the day when Hudson communicated there before his first voyage in the "Half Moon." The window was designed and executed by Mr. Leonard Walker, R.I.

MADAME TUSSAUD'S RISES FROM ITS ASHES: FAMOUS FIGURES IN WAX.



JACK DEMPSEY, JIMMY WILDE, JOE BECKETT, AND GEORGES CARPENTIER, THE BOXERS.



MR. W. T. TILDEN, THE LAWN-TENNIS PLAYER, SUZANNE LENGLEN, DR. W. G. GRACE, AND J. B. HOBBS.



STEVE DONOGHUE
AND
FRED ARCHER,
GREAT JOCKEYS
OF TO-DAY
AND
YESTERDAY.



KING EDWARD VII., QUEEN ALEXANDRA, QUEEN VICTORIA, KING WILLIAM IV., AND KING GEORGE IV.



IN THE ROYAL GROUP: THEIR MAJESTIES AS THE CENTRE OF A GROUP WHICH INCLUDES THE PRINCE OF WALES, PRINCESS MARY, PRINCE HENRY, AND OTHER MEMBERS OF THE ROYAL FAMILY.



MR. WINSTON CHURCHILL, SIR AUSTEN CHAMBERLAIN, MR. BALDWIN, AND LORD BIRKENHEAD.

That world-famous institution, Madame Tussaud's Waxworks, was, it will be remembered, destroyed by fire on the night of March 18, 1925. Most regrettably, many historic relics of Napoleon perished in the flames; and it is a curious comment on the chance in such things that, while these priceless and irreplaceable objects suffered, the Chamber of Horrors was little damaged! For the rest, of course, hundreds of famous wax figures melted in the heat or were ruined by smoke and water. Now everyone is glad to realise, Madame Tussaud's has risen, Phoenix-like, from its ashes; and the new building, with its new exhibits, will be

opened to-day, April 28, with, in conjunction with it, a cinema and a restaurant. Everything possible has been done to ensure that this Exhibition shall be at least as attractive as the old; and, to show the care for detail, it is interesting to note that the model of her Majesty the Queen has been gowned by a world-famous dressmaker, and that this gown has upon it some 20,000 "pearls" and other stones, and will mean a bill of hundreds of pounds. The Queen herself inspected it. The new Tussaud's has been called "The £1,000,000 Palace"; but even that cost is likely to be exceeded.

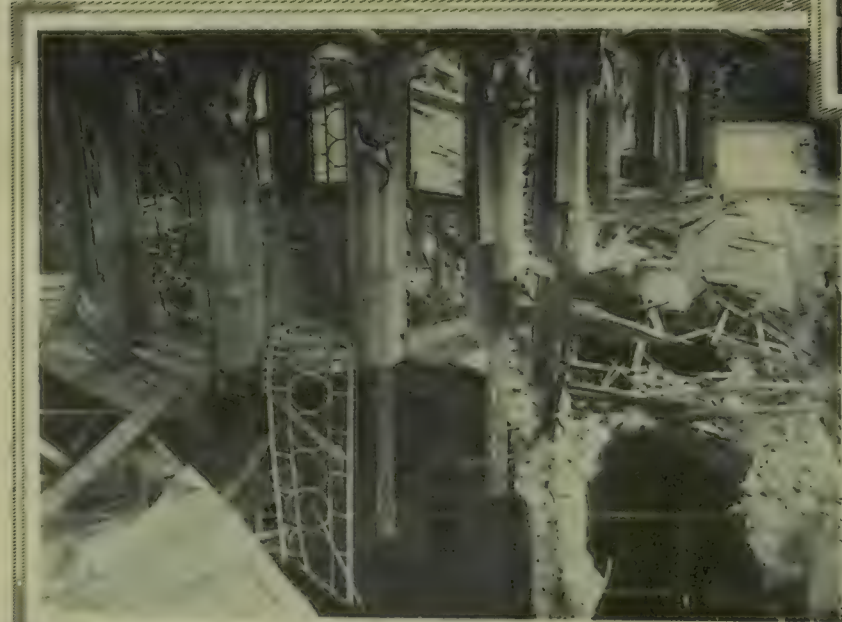
THE EARTHQUAKE IN BULGARIA: RUINS AND VICTIMS.



IN THE AREA DEVASTATED BY EARTHQUAKE IN BULGARIA: KING BORIS AND HIS ELDER SISTER, PRINCESS EUDOXIA, EXTENDING THEIR SYMPATHY TO VILLAGERS.



THE BANQUE POPULAIRE AT CHIRPAN, IN SOUTHERN BULGARIA: BEFORE THE EARTHQUAKE WHICH DEMOLISHED THE TOWN.



A CHIRPAN CHURCH WRECKED: A SCENE OF DEVASTATION CAUSED BY THE FIRST OF THE SERIES OF EARTHQUAKE SHOCKS IN BULGARIA.



SEARCHING FOR VICTIMS OF THE EARTHQUAKE: A SALVAGE PARTY AT WORK AMIDST THE RUINS OF CHIRPAN, WHICH WAS DESTROYED AT THE SAME TIME AS BORISOVGRAD AND SOME THIRTY VILLAGES.



THE BANQUE POPULAIRE AT CHIRPAN: THE RUINS OF THE BUILDING AFTER THE EARTHQUAKE.



ALL THAT REMAINS OF A TOBACCO DEPÔT AND BANK: A WRECKED STRUCTURE AT CHIRPAN; TYPICAL OF THE HAVOC WROUGHT BY THE EARTHQUAKE.



SOME OF THE 100,000 OR MORE PEOPLE RENDERED HOMELESS: INHABITANTS OF CHIRPAN LIVING IN IMPROVISED TENTS.

Bulgaria was visited by a devastating earthquake shock on April 14, and the towns of Chirpan and Borisovgrad, in the south, were ruined, together with some thirty villages. On the 18th, there were further disturbances, and again there was much destruction.—In this case over 150 square miles. Not less than two-thirds of Philippopolis was wrecked, about 8000 houses being razed to the ground or so damaged as to be rendered uninhabitable. The extent of the catastrophe may be

gauged from the fact that the number of homeless is put at over 100,000, and that an early estimate gives the material damage at Philippopolis alone at £4,500,000. At the moment of writing, the casualty list, according to the "Times," does not seem to have been more than 500 killed and wounded; but it is pointed out that there is always risk of epidemic and the probability of heavy mortality among the children and old people exposed to the rigour of an inclement spring.

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DIGGING FOR HISTORY: KNOSSOS, THE TOWN; AND THE PALACE OF MINOS.

BEING AN APPRECIATION OF

"THE PALACE OF MINOS." By SIR ARTHUR EVANS.*

(PUBLISHED BY MACMILLAN)

ENVY the archaeologist, the archaeologist whose work has been of so heroic a nature that it may be said jocularly that it ranks him with the Chestertonian Noah, who, as visitors to "The Flying Inn" will recall, "had an ostrich farm and fowls on the largest scale. He ate his egg with a ladle in an egg-cup big as a pail, And the soup he took was Elephant Soup and the fish he took was Whale."

Envy Sir Arthur Evans! No single tomb, no isolated tumulus, has sufficed his needs. His has been a task of monumental magnitude: assuredly, an affair of "fowls on the largest scale" and "Elephants" and "Whales"! The Great Palace of Minos has been his to disclose; the Little Palace; the Royal Villa; the town of Knossos and its harbour town; the structures that clustered about the abode of the Priest-Kings, sheltering officials, humble artisans, and petty burghers; the homes of the well-to-do, of the middle class, and of the poor; the so-called House of the Frescoes, the House of the Fallen Blocks, the House of the Sacrificed Oxen, the House of the Chancel Screen, the North-West Treasure House, and the rest. What names to conjure with! And, especially, in the years now recorded, the Minoan paved way that joined Knossos to what must have been a considerable port at Komó, on the Libyan Sea; the mighty viaduct between the Great South Road and the Stepped Portico of the Palace; and a peculiarly well-equipped caravanserai, or rest-house for travellers, with "varied arrangements for their convenience, including elaborate bathing accommodation, a spring-chamber—later a scene of cult—and an elegant refectory, adorned with an appetizing frieze of partridges."

These things and many more—splendid and significant witnesses not only to the artistry, craftsmanship, and industry of a past age, but to modern prescience and patience in searching strata, delving into deposits, and piecing together evidence.

As far back as seven or eight and twenty years ago, when it came about, Sir Arthur's astonishing "find" in Crete was hailed as epoch-making, for, as Dr. Hall had it in this paper when we dealt with Volume I of "The Palace of Minos" at the end of 1921, the discovery "startled the world with its revelation of an almost unknown early civilisation in the great Greek island, a civilisation antedating that of classical Greece by a thousand years, and challenging comparison with that of ancient Egypt alike in antiquity and in arts." And now Sir Arthur is able to add: "The excavation of Knossos itself may almost be said to have renewed its youth. The results, indeed, have been a perpetual source of wonderment."

"Wonderment" is a mild word in the romantic circumstances; and, if there be joy in achievement, Sir Arthur's cup of happiness must be constantly brimming over. It is given to but one in millions to succeed as triumphantly as he. Luck has been his now and again—the heavy rains of 1923-4 caused unpremeditated probings which led to the disclosure of the piers of the titanic viaduct; badger-holes suggested the existence of a series of rock tombs; the Cow's Tomb derives its name from the fact that a cow betrayed it by putting a foot through the bottom of a jar, "placed in a reverse position in a small pit over the contracted skeleton of a small child, accompanied by some poor clay vessels." But as a rule, of course, his results have come from the expert consideration of outward and visible signs, cautious yet convincing comparisons, and a cultivated, well-nigh inborn, ability to read the stories of the stones.

The stones—what tales they told; what further tales they have been forced to tell! Those of the collapsed south-eastern angle of the Palace put "Q.E.D." to the theory that the overthrow that preceded and necessitated the Restoration was due to an earthquake that devastated towards the close of the Third Middle Minoan period: "What we have to deal with over a large part of the site is, in fact, a vast interment—an interment indeed from which what human remains it may have contained had been carefully removed." Others substantiated this. Others, accidental saviours, showed themselves unconscious

*"The Palace of Minos: A Comparative Account of the Successive Stages of the Early Cretan Civilisation as Illustrated by the Discoveries at Knossos." By Sir Arthur Evans, D.Litt., etc., F.R.S., F.B.A., Royal Gold Medallist, R.I.B.A., etc.; Honorary Keeper and Visitor of the Ashmolean Museum in the University of Oxford. Volume II. In Two Parts. Fully Illustrated. (Macmillan and Co., Ltd.; £7 7s. net.)



"ONE OF THE ACTUAL PRIEST-KINGS OF KNOSSOS": A REMARKABLE PAINTED RELIEF OF A PERSONAGE WEARING A PLUMED LILY CROWN AND COLLAR, FOUND IN THE PALACE OF MINOS. (AS RESTORED.)

Describing this painted stucco relief, Sir Arthur Evans speaks of "the remains of the remarkable painted relief of the personage wearing a plumed lily crown and collar, in whom we may with good reason recognise one of the actual Priest-Kings of Knossos. . . . It is to be noted that the lilies of the crown, as also those of the collar, are of composite formation, the upper expanding part being taken over from the sacred papyrus stem or *was*, to the part played by which in Minoan art many references have already been given. It was the special emblem of Wazet or Buto, the Snake Goddess of the Delta. While we must recognise in this feature of the coronal a mystic Egyptian element, the lily itself is pre-eminently the Minoan sacred flower."



THE RELIEF OF ONE OF THE PRIEST-KINGS OF KNOSSOS: THE UPPER PART OF THE BODY. "We have here a male personage, of sinewy and youthful vigour, nude, except for the traces of foot-gear and his loin clothing."

Illustrations reproduced from Volume II. of Sir Arthur Evans's "The Palace of Minos at Knossos," by Courtesy of the Author, and of the Publishers, Messrs. Macmillan and Co.

guardians of fragile pottery and glass, trinkets, votive objects, statuettes, rhytons, wall-paintings, and such "curios" as leaden sling-stones, pots for swallows to nest in, a clay compartmented egg-stand, ostrich-egg flasks, and a mysterious "Ariadne's Clew-box" (possibly a wool-winding device)—some of them from the "fillings" of deserted houses. Others were clues to a "Crossword" of culture in another aspect and spoke of the shape of structures long fallen, of the forms of palaces and mansions, villas and cottages and work-shops, of domestic comforts and domestic contrivances, of roads and of the viaduct, of the Stepped Portico, of the settings of sacred objects, including the Double Axe, of ritual, and of the closing of the House of Sacrifice.

Of this last it is written: "If . . . the huge blocks hurled from the Palace walls that overwhelmed one of the small adjacent houses described in the last Section must be attributed to an earthquake shock of considerable violence, the tripod altars and horns of urus bulls found in a chamber of the other may be reasonably accepted as evidence of some kind of propitiatory sacrifice. The filling in of both dwellings bears thus an expiatory character, and the possibility suggests itself that one or more bodies of human victims stricken down by the catastrophe may, at least in the latter case, have been previously removed. One can even imagine that the Minoan priest who carried out the sacrificial function had uttered a solemn warning against those who should undo his ceremonial work."

Other houses, other deductions.

The House of the Frescoes clamours for comment. "The architectural work of the 'Restoration' is in many ways best illustrated by some of the good town houses of Knossos. . . . The evidences of culture and well-being among the burgher class in the first half of the sixteenth century B.C. are truly astonishing, and nowhere more than in the comparatively small 'House of the Frescoes' with its stacked remains of brilliant friezes of natural scenes and its painted as well as engraved inscriptions." Owned by a man of moderate means, this—its extreme dimensions were 17 metres by 11½—but indicating a high native culture which had "a certain susceptibility to influences due to the revived connections with Egypt," and showed itself notably in mural decorations exhibiting "rocky landscapes in which appear monkeys and birds, varied with a profusion of flowers and creepers, and illustrating in a very similar manner the same naturalistic spirit as is observable in the Hagia Triada fresco, where the cat is seen stalking a pheasant."

Then the House of the Fallen Blocks, a modest Minoan's personal "castle" ruined by huge blocks the earthquake shook from "the Palace wall, and, like the House of the Sacrificed Oxen, "entered either by a plank bridge from the neighbouring terrace level, or by means of an exterior ladder, drawn up, perhaps, at night, as is the case to-day with the Tower Houses of North Albanian mountain villages." Next the House of the Chancel Screen, of which it is noted: "The chief interest of the whole house centres in the approach and arrangement of the second section of the Megaron. This was entered by an opening between two

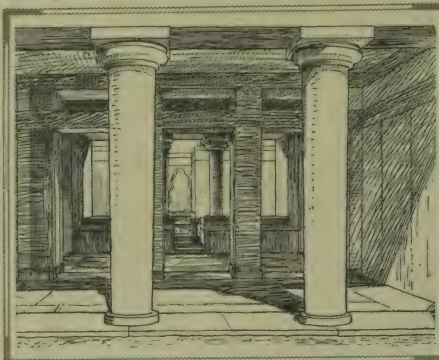
wide projecting balustrades of the usual type, with gypsum bases and a woodwork support of the upper slabs, from the ends of which rise square bases for columns. The whole might thus be said to form a kind of 'Chancel Screen.' And then the Royal Villa, with well-preserved pillar crypt and a seat of honour for the "domestic tyrant." A word as to this: "The 'Upper Megaron' was . . . the complement of the lower, and both to a certain extent form a single unit. The height of the 'seat of honour' below points to its having been made for male use, and it is natural to suppose that this upper room with its greater privacy was reserved for women. . . . The facilities of intercourse generally secured by the Minoan light-well system were here improved by the very artful method of construction. The master of the house, seated in the raised alcove, could, as it were, control the occupants of both floors. If he wished to speak, let us say, to Ariadne he had hardly to raise his voice to call her to the balcony opposite. Conversations could be held on both sides, and, if there were music or song in the ladies' chamber, their lord, and whoever may have stood on the narrow platform beside the niche, might have the full enjoyment of it. The life of a household rises before us, as it was carried on some sixteen centuries before our era."

That is a sentence to be remembered. For the digging and the sifting, the elucidation of problems

(Continued on page 764.)

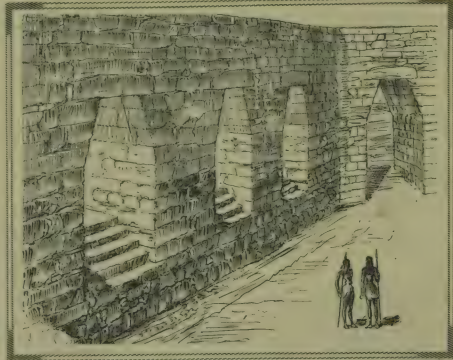
"RESTORATION" KNOSSOS, A SEQUEL TO AN EARTHQUAKE

REPRODUCTIONS FROM SIR ARTHUR EVANS'S VOLUME II. OF "THE PALACE OF MINOS AT KNOSSOS."



THE MEGARON (CHIEF ROOM) OF THE ROYAL VILLA AS SEEN FROM THE EAST; SHOWING THE RECESSED SEAT OF HONOUR AT THE END—A RESTORATION.

"Taken in connection with the carefully selected site of the building, its exceptionally fine material and sumptuous appointments, with its royally designed hall, its seat of honour at one end, and the massive pillar crypt for religious ceremonies in such a remarkably handyposition at its side, it will hardly be thought an extravagant suggestion that the Villa here excavated may have served as a summer residence of the Minoan Priest-King."



A SECTION OF THE MIGHTY VIADUCT WHICH CARRIED THE GREAT SOUTH ROAD TO THE BRIDGE-HEAD AND THE STEPPED PORTICO OF THE PALACE AT KNOSSOS.

Sir Arthur Evans describes the remains of the viaduct as "the most colossal block of Minoan construction that has come to light either at Knossos or elsewhere." "What we had to deal with," he continues, "were the massive piers of a viaduct. . . Judging by the fact that the width of pier 4 from its exterior line inwards, as well as that of the ascending pavement between it and pier 3, is 2.25 metres, we must assign at least this width . . . to the surface of the road."

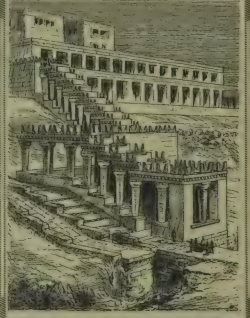


A SECTION OF THE WEST PALACE WING FACING THE CENTRAL COURT: SHOWING A COLUMNAR SHRINE AND THE STEPPED PORCH—A RESTORATION.

"Though some minor details must remain uncertain, Mr. Newberry's drawing may be regarded as giving a very accurate idea of this frontage as devised by the architects of the restored Palace."

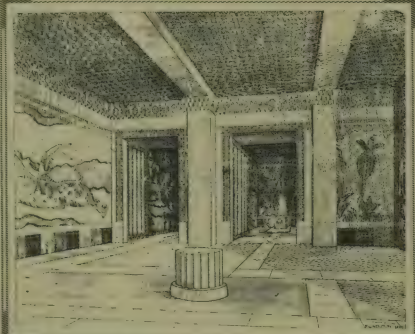
THE STEPPED PORTICO OF THE PALACE AND ROAD-HEAD: WITH THE ABUTMENT OF THE BRIDGE APPROACHED BY THE VIADUCT AND THE SOUTH ROAD—A RESTORATION.

"There is every reason . . . for believing that this imposing avenue of approach was planned and constructed at the same time as the Great Palace. It formed, indeed, an integral part of it."



PART OF THE FACADE OF THE CARAVANSERAI, THE REST-HOUSE FOR TRAVELLERS; SHOWING ENTRANCES TO THE PAVILION AND THE BATH FOR FOOT-WASHING (RIGHT)—A RESTORATION.

The caravanserai by the roadside of the Great South Road revealed varied arrangements for the comfort and convenience of travellers, including elaborate bathing accommodation, a spring chamber—later a scene of cool—and an elegant refectory, adorned with an appetising frieze of porridge.



A RESTORED VIEW OF THE WEST PORCH OF THE PALACE; SHOWING (ON THE LEFT) A BULL—GRAPING, OR ACROBATIC, SCENE, TYPICAL OF A NUMBER OF OTHERS.

Sir Arthur Evans notes: "From its lofty construction the walls of the West Porch afforded a specially favourable field for this class of design, since there was ample room above for the acrobatic performer, male or female, springing at the huge bull's horns or racing somersaults over his back."

OF THE 16TH CENTURY B.C.: REMARKABLE RECONSTRUCTIONS.

BY COURTESY OF THE AUTHOR, AND OF THE PUBLISHERS, MESSRS. MACMILLAN. (SEE PAGE 757.)



THE BATH FOR FOOT-WASHING AT THE ENTRANCE TO THE CARAVANSERAI, OR REST-HOUSE FOR TRAVELLERS, WHICH OVERLOOKED THE STEPPED PORTICO OF THE PALACE—A RESTORATION.

"The foot-washing basin . . . occupies the compartment of the building immediately west of the Pavilion, the wall of which on that side is common to the two. . . The bath could be freely entered from the yard, in this case by a descent of three steps, while on the south side a flight of five steps, equally open, led down to its upper margin from what seems to have been an interior Court on that side. The public nature of the bath was thus made evident, and for those approaching the inner Court by this avenue foot-washing seems to have been obligatory."



THE WEST END OF THE MEGARON OF THE ROYAL VILLA, SHOWING COLUMNS OF THE BALUSTRADE RESTORED AND REMAINS OF THE SEAT OF HONOUR IN THE "LIGHT-AREA" RECESS BEYOND THEM.

Seated in this Seat of Honour, the master of the house could control the occupants of the floor in which he was and those of the floor above—by speaking, as it were, up the light-area (in which he sat in a niche), on to which the balcony of the upper floor abutted.

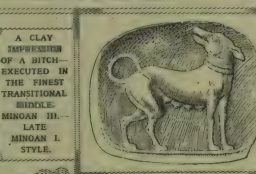


A REPLICA OF THE "PRIEST-KING OF KNOSSOS" (SEE PAGE 757) SET IN ITS ORIGINAL POSITION: WITH THE COLUMNAR BORDER OF THE SMALL LIGHT-AREA OPPOSITE RESTORED.

"To preserve—as in the case of the 'Cup-bearer'—a record on the spot of the 'Priest-King' fresco itself, Mr. Gillman Air has excavated for me, on the basis of a cast of the existing parts, a coloured replica of the panel, as it originally existed. The adjoining section of the Corridor has been reconstituted."

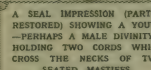


PART OF THE WEST BAY OF THE FIRST SECTION OF THE PROPYLEUM OF THE PALACE AS RESTORED; WITH A REPLICA OF THE CUP-BEARER FRESCO AND COMPANION FIGURES PLACED IN THE POSITIONS OCCUPIED BY THE ORIGINALS. ON THE ROOF, SACRAL HORNS OF LIMESTONE. The actual remains of the Cup-bearer fresco, like the others discovered on the site, have been transferred to the Candia Museum.



A SEAL-STONE OF THE EARLIER LATE-MINOAN AGE. A DOG LED BY A MAN.

A SEAL IMPRESSION OF A BITCH—EXECUTED IN THE FINEST TRANSITIONAL BUILDING: MINOAN III—LATE MINOAN I. STYLE.



A SEAL IMPRESSION (PARTLY RESTORED) SHOWING A YOUTH—PERHAPS A MALE DIVINITY—HOLDING TWO CORDS WHICH CROSS THE NECKS OF TWO SEATED MASTIFFS.

In this impression, which is from the Treasury Deposit of the Domestic Quarter, "we have a distinct indication of the sacral character of the animal."



A SECTION OF THE SOUTH HOUSE, A PRIVATE RESIDENCE IN THE AREA IMMEDIATELY SURROUNDING THE PALACE; SHOWING THE PILLAR CRYPT WITH A STAND FOR A SACRAL DOUBLE AXE, THE COLUMNAR ROOM ABOVE, AND PART OF THE UPPER FLIGHT OF STAIRS—RECONSTITUTED.

The stand for the Double Axe is seen at the foot of the square pillar in the crypt. On the other side was a curious base with three sockets, also, evidently, for the insertion of cult objects.

As is noted on our page of matter dealing with Sir Arthur Evans's remarkable Volume II. of "The Palace of Minos at Knossos," this work is a most thorough record of excavation, of the piecing together of evidence, and of reconstruction. It deals, in its two Parts, with the "Restoration" in town and palace which followed a great earthquake towards the close of the Middle Minoan III. period; the beginnings of the New Era; the town-houses in the Knossos of the

New Era; and the restored West Palace section, with its state approach. Exceptional features of the period under review are the investigation of the great South Road; a mighty viaduct; a very "modern" caravanserai; new "halls" in the Palace itself; further signs of Nilotic influence on Minoan arts; and proofs that the burgher class in the first half of the sixteenth century B.C. were keenly appreciative of art and comfort, and had reached a high estate of well-being.



THE FINE ART OF COLLECTING.

X.—The Settee and the Sofa—The Beginnings of Democratic "Rubbing Shoulders."

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," "English China," "Old Furniture," etc.

It must always be a wonderment why settees were ever used at all in earlier days of comparative exclusiveness, when the "withdrawing room" meant the evanishment of the gentles from the simples. One sees in dockyards to-day the notice, "officers only," and all others walk in the road and not on the sacred pavement. Hence to find in the seventeenth century such massive and elaborate settees is at once to recognise a new note in society essentially modern. Apparently people did rub shoulders with each other, though not, as nowadays, *volens volens*: although there is the suggestion that Pepys grew uneasy in his half-a-crown pit seat in the theatre when "citizens, prentices, and others" jostled their betters. "I do not remember," he writes, "that I saw so many by half of the ordinary prentices and mean people in the pit at 2s. 6d. apiece as now, I going for several years not higher than the 12d. and then the 18d. places." But Pepys was living just at the age when rigorous feudal exclusiveness was giving place to gaiety and expansion. In spite of his puritanic instincts, we find he grew to love dancing. Hence the settee is a note in domestic furniture that was expressive of the age.

The settee is cousin-german to the day-bed. It has a close relationship to the couch; indeed, both the former and the latter terms, "settee" and "sofa," appear at a later period for the self-same thing. In a measure it may be said to be a term of nomenclature rather than a form of structure. Of course it has a poorer relation, the settle, which has a back, and therefore may be regarded as a legitimate progenitor of something to lounge upon in ease. In monastery chapels during the chanting of the "Magnificat," it were unhappy that some monk, dozing idly, let

of the settee was only one of the factors in a Court set in the mimic magnificence of that of the *Grand Monarque*. The settee, with its fine upholstery in Genoa velvet, in cross-stitch needlework, or in *gros point*, indicates at once the note of colour. In form such an important piece of furniture may be traced from the walnut period of the late Stuarts, with elaborate serpentine stretchers and cabriole legs throughout the seventeenth century.

Apart from its grandiose form almost as a piece of Court furniture, there remains its later form, or

the Hepplewhite style between 1770 and the end of the century. His "Cabinet Maker and Upholsterer's Guide," third edition, 1794, has quite a number of settees which are termed "*duchesse*" and "*confidante*," the latter having two seats imposed at the end of the settee, as a sort of "listening-in" posts. One settee of this type is in mahogany, and is described as a "bar back sofa."

But satinwood, in spite of form, attempts a return to colour. Its fine mellow wood, as in the illustration (Fig. 1), is inimitable. Not satisfied to leave such

a piece of colour to explain itself, the Sheraton artist painted the lily by adding wreaths of white flowers on the arms, somewhat like the English hawthorn blossom, and there is a further decoration, in colours, of peacock feathers.

Insecure of the word, Chippendale in his "Director" speaks of his "settees, sofa's," etc. But the sofa was not so insecure in itself; it became a throne for the hostess in the early nineteenth century. In Edinburgh society the tea-urn and the sofa are contemporary. It is Lockhart who tells of Hogg, "the Ettrick

Shepherd," whom Scott invited to dinner. Mrs. Scott was reclining on a sofa. The "Shepherd," after being presented, stretched himself at full length on another sofa: as he said afterwards, "I thought I could not do wrong to copy the lady of the house." As his hands bore visible marks of a recent sheep-smearing, the "lady of the house" did not enjoy the use to which her chintz was put. As the story runs, when the wine passed the "Shepherd" advanced by stages from "Mr. Scott" to "Wattie," and "finally convulsed the whole party by addressing Mrs. Scott as 'Charlotte.'"

But the sanctity of the nineteenth-century sofa was not often so invaded; indeed, it held somewhat of its Eastern origin, wherein, so its derivation asserts, it bespeaks an Eastern potentate seated on a sofa—which in Arabic is *cuffah*—from which he dispenses justice to supplicants. The modern note of the settee is therefore, so to speak, a touch of democracy. It is essentially a step forwards in sociability. The hired rout



FIG. 1. WHERE THE SHERATON ARTIST "PAINTED THE LILY": A SATINWOOD SETTEE WITH FOUR SEATS AND FINELY CARVED BACK ORNAMENTED IN THE SHERATON MANNER. WHILE THE ARMS ARE DECORATED WITH WHITE FLOWERS AND PEACOCK FEATHERS.

forms, appealing to the collector. It is admitted that during the reign of Queen Anne and the early Georges English furniture assumed a homelier quality. Furniture was fashioned to meet the then modern requirements. The age of mahogany had supplanted the age of walnut. Thomas Chippendale, prince of chair-designers, had disseminated in his "Director" the secret of twisting and turning mahogany into all sorts of designs. In broadcasting this he eliminated his own personality. However, we now take as we find. A splendidly conceived two-seater settee in mahogany (Fig. 3), having shell ornament between the backs and mask terminals to the arms, is reticent enough to be the work of the great master. It should fall between the period 1730 to 1740, when Chippendale and his father came to London from Worcester.

To move onwards, a second type of settee, leaving the solid splat back and coming to the middle period of Chippendale in

1750, is that illustrated with three seats (Fig. 2). It is transitional between the solid splat back and the intricate adaptation of French riband design found in Chippendale examples and illustrated in his design book. There is a solidity about this example which establishes its claim to recognition as a fine piece of cabinet-work. Here the claw-and-ball feet are continued as a reminiscence of earlier days, the design being found in walnut of an earlier era. In passing it may be noted that claw-and-ball feet were a feature in walnut in the Queen Anne period as early as 1702 to 1705, and continued for more than half a century. In regarding walnut and mahogany furniture of George I. and George II., perhaps collectors may wish to be reminded that the duty was taken off imported mahogany in 1733. To come to a later period, one thinks at once of



FIG. 2. BELONGING TO THE MIDDLE AND TRANSITIONAL PERIOD OF CHIPPENDALE (1750): A MAHOGANY SETTEE WITH OPEN SPLAT BACK AND THREE SEATS, THE LEGS FINELY CARVED AND HAVING CLAW-AND-BALL FEET.

fall the "Miserere" seat with a loud clang to awaken himself and to court subsequent penance. Or it were better to remember the injunction laid upon him to whom the table had been too alluring, in which it is recommended that "if nede shall compell a man to sleepe after meate, let hym make a pause and then let hym stande and lene and slepe agaynst a cupborde."

The settee was at its zenith in the middle and late seventeenth century. Whatever may have been the splendours of the Court of Charles I., they were suddenly eclipsed by the revolution and by an iconoclast Commonwealth. Accordingly, to the reign of Charles II. must be attributed gorgeous colour in domestic furniture; although, be it said, there are remnants of splendour left, such as at Knole, with a fine settee with original velvet; and although the Mortlake tapestry, which commenced under James I. about 1620, obviously came to an end in the Civil War, there is enough to indicate the love of colour in domestic interiors.

Colour and splendour was the Stuart inheritance. There was fine lacquer glowing in colour; later there came marquetry from Holland. The sumptuousness



FIG. 3.—POSSIBLY THE WORK OF CHIPPENDALE: A MAHOGANY SETTEE WITH MASSIVE SPLAT BACK AND TWO SEATS HAVING MASK HEADS AS TERMINALS TO THE ARMS (1730-40).

Photographs by Courtesy of Mr. Frank Partridge.

seat is the settee at its uttermost in Society. The longitudinal seats of the Tube are the incursion of Demos.

South Africa

ATTRACTIVE TOURS



Special Tours are being organised to South Africa during the European Summer from May to September. This period covers the Southern Winter and offers splendid opportunities for visiting, under ideal weather conditions, the Victoria Falls, the Low Country and vast Game Reserves of the Transvaal, the Drakensberg and the delightful coastal areas of Natal, including Durban at the zenith of its Winter season.

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Concessionary rates are granted by the South African Government Railways for parties of eight or more persons travelling together, and special excursions at reduced fares are being arranged by the various Steamship Lines plying to the Cape and Natal.

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FASHIONS AND FANCIES



This delightful little matinée jacket comes from the Treasure Cot Company, 103, Oxford Street, W., which specialises in everything for small folk.

Horsehair Trimming to Hats.

Surely one of the most startling contributions to the season's fashions is a very smart wide-brimmed crinoline straw hat, which looks as though it is worn over an elaborately curled wig. As a matter of fact, hat and "wig" are all in one, and this underneath trimming is composed of horsehair! Round the crown are flat little leaves also made of this amusing newcomer to the fashions. As novel as horsehair and crinoline is the allowance of tulle and felt in very smart picture hats. The tulle brim is, of course, transparent, and underneath are leaves of coloured felt showing through. Fashion is flirting very prettily with this idea of wedding sober felt to frivolous gauze-like fabrics. You will see neat felt crowns accompanied by jaunty little brims of organdie, and others of net are even decorated with appliquéd flowers of felt. It seems, by the way, that the flatter the flower on the hat, the "floppier" it is on the frock; and the newest shoulder blossoms are large, drooping flowers, either "spotted" or in a gay plaid to match the frock they accompany.

The Doll Sunshade.

Decidedly it will be a brighter Ascot this year if the sun is shining enough to call forth the latest sunshades. They are waiting their day, carefully swathed in masses of tissue paper, most amusing affairs with the handles in the form of captivating dolls. There is a demure Dolly Varden with a poke bonnet and a silk wig, her many-coloured ribbons hiding the spokes of the frilled organdie cover. Another, in sharp contrast, is a doll dressed like the page-girl of a famous Paris restaurant, in scarlet and black with gold buttons. Even the silk shade is decorated with lines of gilt buttons! Printed chiffon to match the frock is another innovation this season, and there are fascinating little parasols composed of row upon row of chiffon frills, with the ferrule held by a cluster of huge flowers to match.

Frocks and Smocks for Little People.

At this time of year the nursery folk always seem to require complete new trousseaux. Whatever their age or requirements, you can satisfy them quickly and happily at the Treasure Cot Company, 103, Oxford Street, which specialises in everything for infants and children. From these salons come the useful little outfits sketched above. On the left is a matinée jacket in artificial silk costing 30s., and the linen frock and suit cost 22s. 6d. and 15s. 9d. respectively. Then for very little people there are rompers in strong tussore silk, to be secured for 7s.; or in fadeless case-ment and nursery cretonnes they range from 4s. 9d. to 8s. 9d. A speciality of this firm which has won appreciation everywhere is the Treasure Cot itself, made in several variations. The "Wonder" folding crib is exceptionally light and compact, and is fitted with a spring mattress, a patent silence drop side, and is mounted on castors. These patent cribs can be obtained at many different prices, of which full particulars can be found in the illustrated catalogue, which will be sent gratis and post free on request.

Attractive Knitted Suits.

Quite a novel alliance of repp and stockinette is introduced in the smart three-piece ensemble on the left, which has a scarf to match. The colouring is green, strapped with bands of



A new spring frock in cool green linen embroidered with pink, and a linen "buster" suit, designed by the Treasure Cot Company.

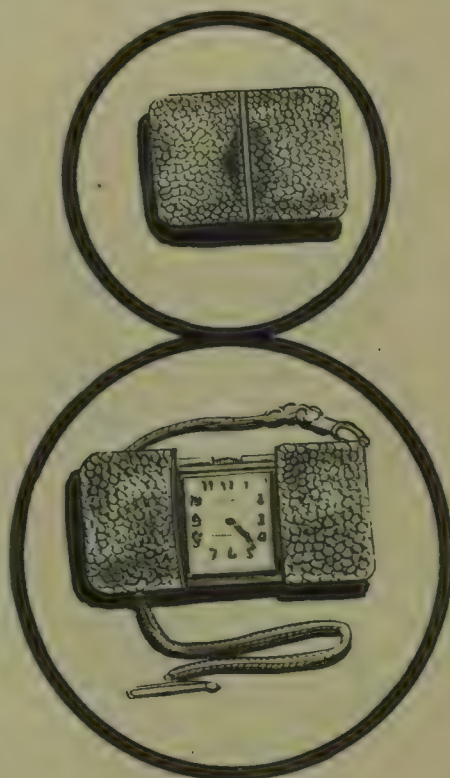
brown, gold, and orange repp, and the price is £6 19s. 6d. It is to be found at Gorringes, Buckingham Palace Road, S.W., where there is a wide choice of attractive, moderately priced suits. Another three-piece ensemble, carried out in artificial silk, has a plain skirt and sleeveless cardigan with a striped jumper, and costs 98s. 6d., while a jumper suit of wool stockinette, decorated with diagonal tucks in the new way, is only 63s. There are also three-piece suits with long coat and pleated skirt in spring suiting, and the jumper in plain stockinette, available for £6 19s. 6d., exceptionally well cut and tailored. A very sound bargain, too, which no one should miss, is a well-cut tweed coat faced with a darker border, costing only 63s. Several soft colourings are available.

The Watch which Stands Everything.

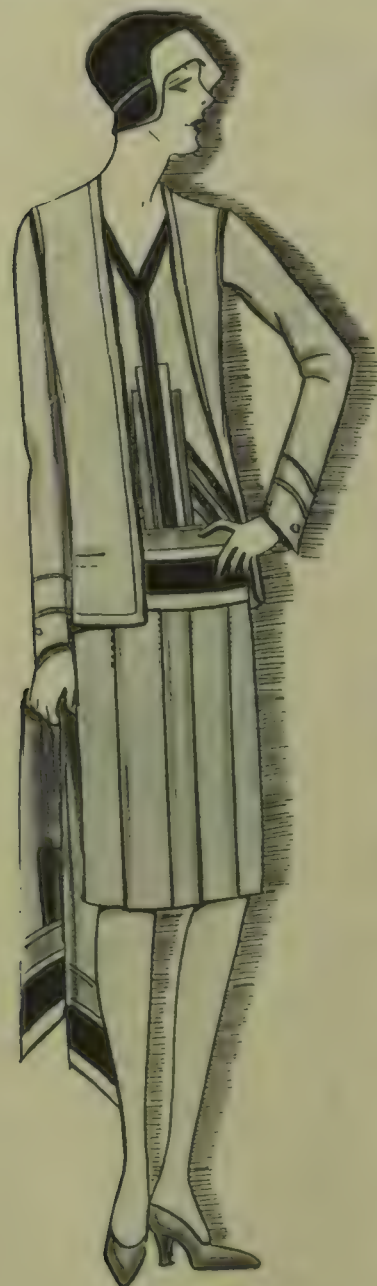
In these days of active open-air sports, there is always a certain disadvantage in a watch which is exposed to constant shocks, dust, and variations of temperature. Glass breakage, broken springs, and irregularities in time-keeping are avoided completely by the new Ermeto watch, of which an illustration is given on this page. It can be slipped easily in the pocket or handbag, and can be carried on the hunting field or golf course without damage to its works. The heavy sliding cases offer full protection to the glass, and the surrounding air cushion prevents any sudden change in temperature affecting the movement. The case can be obtained in gold or silver, plain or engine-turned, or in silver covered with shagreen or enamel. They can be seen at De Trevars, Ltd., 197a, Regent Street, W.

A Famous Furnishing House.

Since the early days of 1897, Gill and Reigate, Ltd., have occupied premises at 73 to 77, Oxford Street, for the sale of genuine antique furniture. The business grew so rapidly that it was necessary to start departments for decorating and restoration, furnishing fabrics, rugs and carpets, and modern hand-made furniture made after the manner of the old craftsmen of the seventeenth and eighteenth centuries. In 1899 the Soho Bazaar, which ran from Soho Square through to 77, Oxford Street, was added to the firm's premises. This bazaar, once the fashionable shopping centre of Georgian times, thus became the leading show-rooms for the display of furniture originally belonging to the habitués of these premises in the early nineteenth century. In their galleries some of the finest pieces of the Jacobean, William and Mary, Queen Anne, and Georgian periods can always be seen. Also exquisite examples of the characteristic styles and designs associated with our great national masters of the cabinet-making art—Chippendale, Sheraton, Hepplewhite, and the brothers Adam. Among their many fine exhibits at national and international exhibitions should be mentioned the Tudor house erected at the Franco-British Exhibition, 1908. This was a genuine old Tudor house of the date 1563, and was completely furnished with fine old furniture of corresponding antiquity and period. At the Brussels Exhibition of 1910 another house of the Elizabethan period was furnished in a similar manner to the one at the Franco-British Exhibition. Coming down to later times, Gill and Reigate were entrusted with the furnishing of the royal apartments throughout at the British Empire Exhibition 1924-5.



This Ermeto watch, with a shagreen case, can be carried safely in the pocket or handbag, and the most energetic sports will not affect the movement or break the glass.



Apple-green stockinette trimmed with inset bands of repp in orange, gold and beige, expresses this distinctive three-piece ensemble from Gorringes, of Buckingham Palace Road, S.W.

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May 23rd.—Valuable MÆDIEVAL AND RENAISSANCE WORKS OF ART, including a very Choice Collection of LIMOGES ENAMELS, the property of a Nobleman; Old Italian BRONZES, from the Collection of PETER PALMER, Esq., the property of MISS PALMER, of Rendesham, Southwold; METALWORK; ARMOUR AND WEAPONS: STAINED GLASS, and a superb panel of GOTHIC TAPESTRY. Also STUART RELICS, the property of CLUNY MACPHERSON OF CLUNY, including the Silver Mounted Medusa Target of Prince Charles Edward.

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May 24th.—Valuable ENGRAVINGS BY OLD MASTERS.

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SALE, MAY 16th. GILBERT STEWART—PORTRAIT OF SIR JOHN CLAVERING, K.B. 1722-77.

May 21st.—Exceedingly Fine MÆDIEVAL MINIATURES, from the Collection of the late JOHN LORD NORTHWICK; valuable ILLUMINATED



SALE, MAY 11th. A FINE EARLY GEORGIAN WALNUT SIDE-TABLE.



SALE, MAY 11th. A FINE CHIPPENDALE WRITING TABLE.

"THE PALACE OF MINOS."

(Continued from Page 757.)

of date and provenance, the masterly reconstructions, would be of little worth did they not bring visions of a people highly civilised, a people "modern" enough to have developed ornate, complicated buildings and to have realised the advantages of systematic lighting, sound drainage, efficient ventilation, and the bath; and travelled and trading enough to have appreciated the arts and crafts of others, adopted them, supplemented and adapted them, and given exchange for them. In which connection let us cite an instance—the Nilotic. "The skill of the lapidaries of the Minoan Palace in cutting vases according to Egyptian models out of such a hard substance as obsidian or volcanic glass . . . can only be explained on two hypotheses. Either they must have been apprenticed to skilled masters in the royal workshops of Egypt, or have had the advantage of such foreign instruction in Knossos itself . . . it cannot be thought improbable that Egyptian masters in this craft, in which they so much excelled, may from time to time have accepted the invitation of the Minoan Priest-Kings to work in the ateliers such as we know existed within the Palace walls. Apart from such possibilities, it is clear that the colonies of Cretan workmen, engaged—in virtue, it would seem, of extensive contracts—on the great building schemes of Senusert II. and his successors, must have often brought back to the Island the acquired knowledge of Egyptian ideas and models."

But enough of meandering! No casual comment; on the contents of Sir Arthur Evans's latest volume can more than indicate its scope and its value, and that inadequately. Those familiar with the first volume can gauge the second; those to whom the work is new may be informed that—as already, it is to be hoped, made clear—it has been conceived and carried out on the most heroic scale. Continuing the policy and the perfection of its predecessor—which concerned itself with the Neolithic and Early and Middle Minoan Ages—it deals with "Fresh Lights on Origins and External Relations: The Restoration in Town and Palace after Seismic Catastrophe Towards Close of M.M. III, and the Beginnings of the New Era," and "Town-Houses in Knossos of the New Era and Restored West Palace Section, with the State Approach"; and it is embellished and illuminated by means of 559 figures in the text, plans, coloured and supplementary plates, and general plans of the Palace. Seldom has a life-labour been so finely and so fully documented; never has documentation been more richly deserved. It is a mere truism to say that "The Palace of Minos" is already a Classic; and it is equally a redundancy to remark that, most emphatically, it is not, and is never likely to be, one of those Classics whose only claim to longevity is that they are recognised units of established "sets."

E. H. G.

CHESS.

CONDUCTED BY ERNEST IRVING.

AS announced last week, "Chess" will be published weekly in future, when space allows, and we shall give fortnightly from to-day a series of "Game-Problems," being positions of interest from actual play, inviting our readers to send in solutions. Correct and partially correct solutions will be acknowledged, accuracy and completeness being assessed on a percentage basis; and the Chess Editor asks that his figures shall be accepted as final. This is a trying stipulation for a modest man to make, but it is necessary in view of the fact that the best continuation may be sometimes a matter of opinion, and not a definite provable fact, like the solution of an ordinary problem. We particularly ask our readers to give their opinions freely about this new feature, and advise novices not to be discouraged by an occasional failure, which happens to all at times.

GAME-PROBLEM No. I.

BLACK (13 pieces).



WHITE (to play) 13 pieces.

In Forsyth notation: 2rrak1; 1bb1qppp; p3pkt2; 1p6; 1P2PP2; P1KtB4; 1B2Q1PP; R4RR1.

This is the ending of a QGD, in which White lost time in the opening, and is now trying to fend off the baleful Black Bishops! The play went: 1PK5, BKt3ch; 2KR1, KtKt5; 3. BK4 (if 3. QxKt, RxB threatening RQ7), and Black played 3. QR5. 1. the actual game White defended with 4. PKt3, and was mated in five moves by a beautiful sacrificial combination; he had the alternative of 4. PR3, with a choice of two fifth moves, both of which led to a lost game. Readers are invited to find Black's fourth move (valid against either defence) with the winning continuations, including the sub-variations arising at White's fifth move, if he plays 4. PR3. The solution will appear in the issue of May 26.

Dr. Tarrasch announces an international "grand masters'" tournament of ten players to be held in August at Kissingen (Bavaria). The *Brooklyn Eagle* gives the following list of masters invited: Capablanca, Rubinstein, Tarrasch, Réti, Spielman, Tartakower, Marshall, Bogoljubow, Nimzowitch, Euwe, and Vidmar. This seems to anticipate that someone will decline; but any ten of these players will make a warm corner in Kissingen, especially in August.

Akiba Rubinstein does not think any alterations are necessary in the rules of chess, and remarks that he finds it interesting enough and difficult enough as it stands! His opinion is entitled to respect, for no modern master plays with a keener eye for the poetic and beautiful side of the game, or shows more depth and originality in combinative play, than the Polish master.

Rugger players have given a splendid lead in the campaign against cancer. The proceeds of the finals in a seven-a-side competition organised by the Middlesex Rugby Football Union, to be played at Twickenham to-day (April 28) are to be devoted to the funds of the Middlesex Cancer Hospital, which works in close association with the Middlesex Hospital. A general appeal is also being made to Rugger players throughout the country in the same good cause. All Rugger men and their friends are asked to send a contribution to the Hon. Treasurer, Seven-a-Side Competition, 110, St. Martin's Lane, London, W.C.1. Over seventy clubs have taken part in this competition, which has proved very popular, as it enables a much larger number of clubs to meet in the short seven-minute matches, and already £3000 has been given to charities as a result of previous contests. It is to be hoped that there will be a large attendance for the event at Twickenham, and that the wider appeal will also meet with a generous response.

This spring is undoubtedly a tailor-made season, and to display effectively the charm and distinction of the new fashions, Burberrys are holding a series of Mannequin Parades at their Haymarket House daily from Monday, April 30, to Friday, May 4, from 11.30 a.m. to 1 p.m., and in the afternoon from 2.30 to 5 o'clock. During these displays the season's new creations, costumes, sports suits, overcoats, and weatherproofs, for town, country, sport, and travel will have their premier showing. An additional and especially interesting feature of these parades will be a display of coloured Burberry weatherproofs—splendid weather-resisting overcoats designed on lines that adapt them for wear with the smartest frock at the most fashionable of social events.

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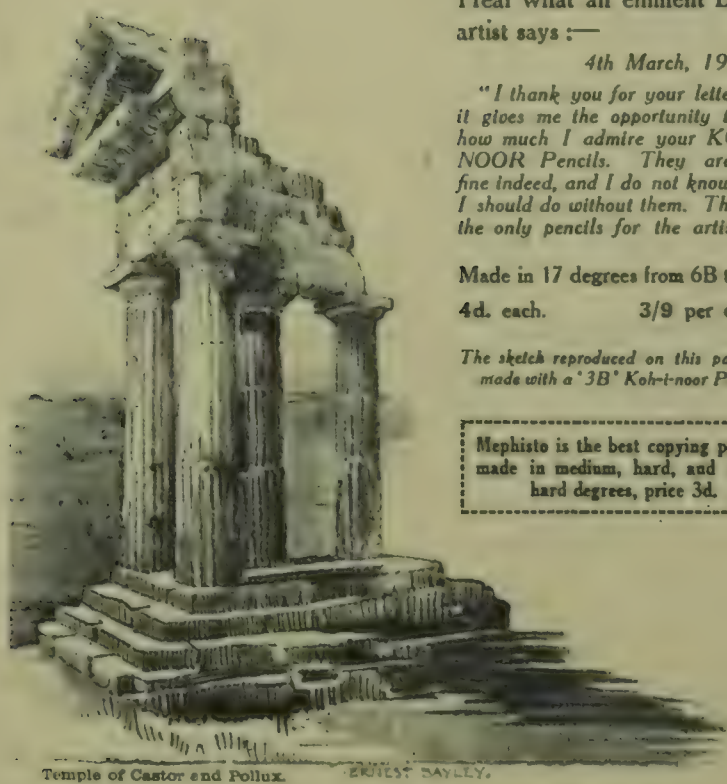
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THE WORLD OF MUSIC.

THE COMING OPERA SEASON.

THE Grand Opera season at Covent Garden this year opens on Monday, April 30, with "Das Rheingold," and on the following night Gluck's "Armide" will be given. There are to be only two complete cycles of the "Ring" this year, and the cast will be much the same as in the past few years. The first cycle begins on the opening night, and the second on Friday, May 11. The conductors will be Bruno Walter and Robert Heger, and the principal rôles will be taken by Lotte Lehmann, Frida Leider, Göta Ljungberg, Maria Olczewska, Lauritz Melchior, and Rudolf Laubenthal. There is to be a new Wotan, however—Wilhelm Rode, a bass-baritone who comes from Munich with the reputation of being one of the best Wotans of modern times.

A great feature of this season will be the revival of the most famous of all Russian operas, Moussorgsky's "Boris Godounov," with Chaliapin in the title-rôle. This is the greatest of all his parts, and those who saw Chaliapin at the first production of "Boris" in London in the years immediately preceding the war will never forget the sensation he made in this part. Chaliapin is undoubtedly the greatest actor-singer on the operatic stage in the world to-day, and not to have seen him in one of his finest rôles, such as Boris, is to have missed one of the great experiences in theatrical history. We are also promised a revival of "Faust," with Chaliapin as Mephistopheles. He has never sung this rôle in London, and it will make the revival of the opera especially interesting to have the opportunity of hearing him. It is also possible that the wheel of fashion has turned sufficiently to bring the music of "Faust" into favour again. It is so long—or it seems so long—since we heard the mellifluous strains of Gounod that we may be now enraptured with this music, which in some way calls to one's mind the poetry of Tennyson, with its unfailing sweetness of melody.

There is no doubt that a temporary reaction from the sham realistic opera has set in. I call it "sham" because even the realistic school of opera, as of drama, has its conventions, and "Elektra" and "Salome," with their cracking whips and harsh

cries, are in their way just as theatrical as the garden scene from "Faust"; and the scenes of Paris life in "La Bohème" and "Louise" are at least as conventionalised as the scenes in "Figaro" or "Don Giovanni." As a matter of fact, I think there has been less progress in the operatic form than in any other form of music. Where are we to find in modern opera the variety of mood and character we get in such operas as "Figaro" and "Don Giovanni," or such vivid and faithful expression of these moods? For revelation of human character in opera, there is no modern work—not even excepting "Der Rosenkavalier"—which can compete with Mozart's masterpieces.

The other German operas promised are "Die Meistersinger" and "Tannhäuser." An English baritone, Roy Henderson, is to sing in the former, and Joseph Hislop, Walter Widdop, Eva Turner, and Margherita Sheridan are other British artists who have been engaged to sing during the season. It would be a good thing if next year the Syndicate would revive one or two earlier German operas, or let us hear some of the modern German operas which have been successful abroad, such as Richard Strauss's "Die Frau ohne Schatten." The expense of producing a new opera is enormous, but I can foresee that the London public may presently get a little tired of the incessant repetition of Wagner, who, with the occasional appearance of Strauss, is the only German composer whose operas are ever performed in London. I mean the only German composer of the last hundred years, for, of course, Mozart is frequently played, and Gluck occasionally. The latter's "Armide," which was first performed in Paris so long ago as the year 1777, is likely to prove one of the greatest attractions of the season.

French opera is represented by "Faust," "Louise," "Carmen," and "Samson et Dalila." I have a very poor opinion of the music of "Louise," but it is undeniably effective as a theatre piece, and has many admirers. "Samson et Dalila" has lost by now the notoriety it once had through having been banned by the Censor for so many years, but it is an effective piece of stagecraft, and the music is written by the cunning hand of a superb craftsman who had moments of something like inspiration. "Carmen," however, in spite of its popularity, is probably the best of all French operas; but, of course, much depends upon the Carmen.

Vincenzo Bellezza, who has conducted during the past two or three seasons, will again conduct the Italian operas. Puccini's posthumous opera, "Turandot," will be given again, as well as "Tosca," "La Bohème," and "Manon Lescaut." I think that Puccini will stand high in the future among the Italians. He had a rare freshness and spontaneity, and the best of his operas have a quality superior to the great bulk of modern Italian operatic music. He is, however, not such a great master as Verdi, who will be represented by "Otello," "Aida," and "Un Ballo in Maschera," which is one of his lesser-known works, although it is full of beautiful concerted numbers. "Otello" has yet to win adequate appreciation from English audiences as one of his greatest works; and, of course, "Aida" is one of those rare productions, even of a man of genius: it is a blaze of music, a sustained fanfare of virtuosity!

In addition to the above operas, Mozart's "Don Giovanni" is to be given, and it is to be hoped that it will be played and sung without cuts. This makes an excellent season's programme, and there is no doubt that Covent Garden will be crowded every night from April 30 to July 6, when the season ends. In spite of all the denunciation of opera as an imperfect art, it still remains one of the most popular of musical forms, and I venture to think it will remain so. But the difficulty is the expense of it, and that is why there is so little inducement given to contemporary composers to choose the operatic form. It is only in Italy and Germany, where there are numerous small opera-houses scattered all over the country, that it is possible for a musician to look forward to getting a performance of a new opera. And these small theatres in small cities are able to show more enterprise than the great opera-houses of the capitals, because they can put them on cheaply—but not necessarily badly—and have a plentiful supply of comparatively inexpensive singers.

In this country, which does not possess a single permanent opera-house, where even in the capital there is only a three months' opera season during the year, it is quite hopeless for a composer to hope to get a new opera performed. The British National Opera Company and the Carl Rosa Opera Company were the only two companies which were able to try new operas occasionally, in the provinces, and they have produced works of contemporary British composers; but their existence has always been a most precarious

(Continued on page 774.)

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THE NEW "ALVISTA SIX."

YET another light six-cylinder high-efficiency car has been added to the rapidly swelling list for 1928. This is the Alvis "Six," which has no stated horse-power, but is of 15-h.p. R.A.C. tax rating. Most of the new light "Sixes" have a capacity of two litres, but the Alvis, with its bore and stroke of 63 by 100, falls slightly short of the fashionable figure, showing only 1870 c.c.

Most of the familiar features of Alvis engine design are to be found in the new "Six," including the provision of separate water-passages between the cylinder and the head, which obviate the necessity for using the gasket as a water-joint. Those of us who have ever had the sorrowful occasion of a burst gasket breakdown on the roadside, and have known the nightmare business it is to replace it away from the conveniences of one's own workshop, will appreciate this point. The valves are overhead, operated by push-rods and rockers, the cam-shaft drive being by chain and of the self-adjusting type.

A Smooth-Running Engine. A point that interests me a good deal is the number of crank-shaft bearings. There are only four, and yet I found this new Alvis engine certainly one of the smoothest running of its type that I have tried so far. One or two other engines I have driven of the latest design which had seven bearings showed



OUR "CAR OF THE WEEK": THE 1928 ALVIS—IN A PICTURESQUE AND HISTORIC SETTING, IN THE GROUNDS OF COMPTON VERNEY HALL, WARWICKSHIRE.

The Alvis car seen here is in the grounds of Compton Verney Hall, Warwickshire, with the mansion in the background. The historic seat of the Verney family stands in a beautifully wooded park and contains valuable art collections, including portraits by Reynolds and Gainsborough. It is fully described in "English Homes," Period IV. Vol. II. By H. A. Tipping and C. Hussey ("Country Life"; £3 3s.), recently published.

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considerably more signs of vibration. I have noticed this apparent anomaly in one or two other instances of four-cylinder engines, when three bearings seemed to give rather better balance than five—or at all events, to be on the safe side, let me say that some engines having three bearings, by some curious coincidence, seemed to be smoother-running than others having more. I like the look of the Alvis engine for its cleanliness of outline. The main components are well disposed, the polar inductor magneto, water-pump, and dynamo being driven in tandem on the off side, and the carburettor accessibly fixed on the near side.

The four-speed gear-box has right-hand control, the clutch conveying the power from the engine being of the single plate order. The propeller-shaft is tubular and of good size, with roller-bearing universal joints at either end. The makers state that the safe speed of this shaft is well over 6000 revolutions a minute, and claim thereby a high factor of safety against "whirling" and the resultant vibration. Suspension is by semi-elliptics fore and aft, with full complement of shock-absorbers. The wheel-base is 9 ft. 4 in. and the track 4 ft., the ground clearance being 9 in. The over-all length is 12 ft. 9 in.

Speed and Acceleration.

I do not know whether the new six "Alvista,"

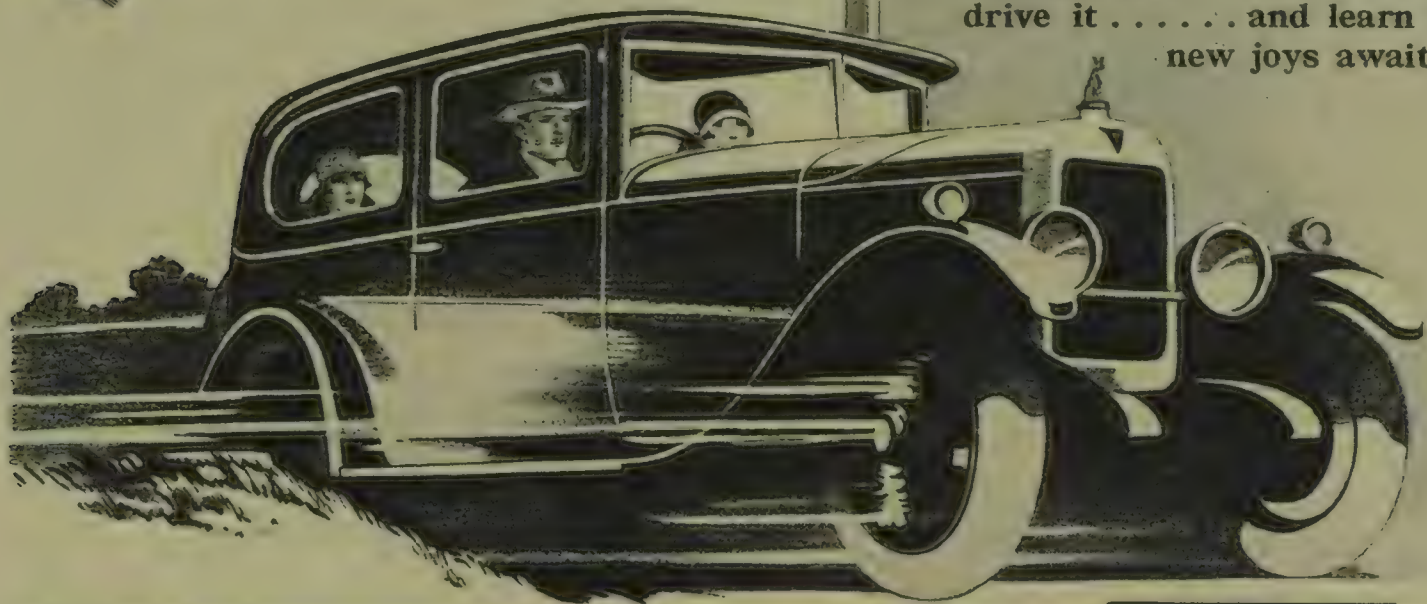
which is the official name of the four-door saloon, is supposed to be a particularly fast car. Over one of my standard trial routes, driving in a normal manner, I found no difficulty in attaining fifty-five miles an hour on a rather windy day. I dare say that this figure could be noticeably exceeded, if necessary, without causing the engine to thrash. That possibility did not interest me, however, so much as the fact that at whatever speed I drove the car the running was really extraordinarily smooth. The balance of the Alvis six-cylinder engine must be very good.

The engine picked up really smartly and got away with that pleasant absence of effort which denotes really careful balancing of reciprocating parts. I have not driven many engines that showed so little symptoms of vibration at any speed. When you

[Continued overleaf.]

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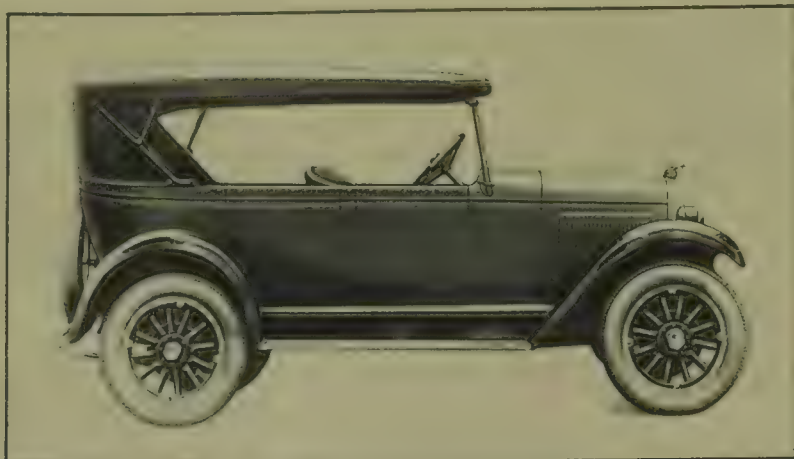
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(Continued.)

consider the capacity of this engine, fifty-eight miles an hour with no perceptible tremor to be discovered on either floor-board or steering-wheel rim is something rather out of the common.

A Quiet Gear-Box.

Another point I liked was the quietness of the intermediate gears. I do not know whether the same chassis and running gear is used for the 12-50-h.p. four-cylinder as for this model, but so far as my experience of the former goes the gear-box of the new car is very much quieter. The car I drove had done considerably more than 1000 miles, and was presumably more or less run in. Gear-changing is easy in either direction, and the car is distinctly pleasant



SIMILAR TO THE CAR THAT RECENTLY MADE A REMARKABLE RUN ACROSS INDIA FROM CALCUTTA TO BOMBAY IN FORTY-EIGHT HOURS: A STANDARD FOUR-CYLINDER WHIPPET TOURER MADE BY WILLYS OVERLAND CROSSLEY, LTD.

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to handle. The steering, which is of the new pattern specially designed for use with low-pressure tyres, was good—easy, light, but at the same time steady and free from back-kick.

The four-wheel brakes, which are operated, as usual, by the pedal, were good without being remarkable. The springing is excellent, and the car holds the road very well. Taking it as a whole, the chassis is thoroughly satisfactory, the only complaint I have to make against its general design being the position of the nine-gallon petrol-tank under the scuttle. The fumes were noticeable in the closed car.

A New Body.

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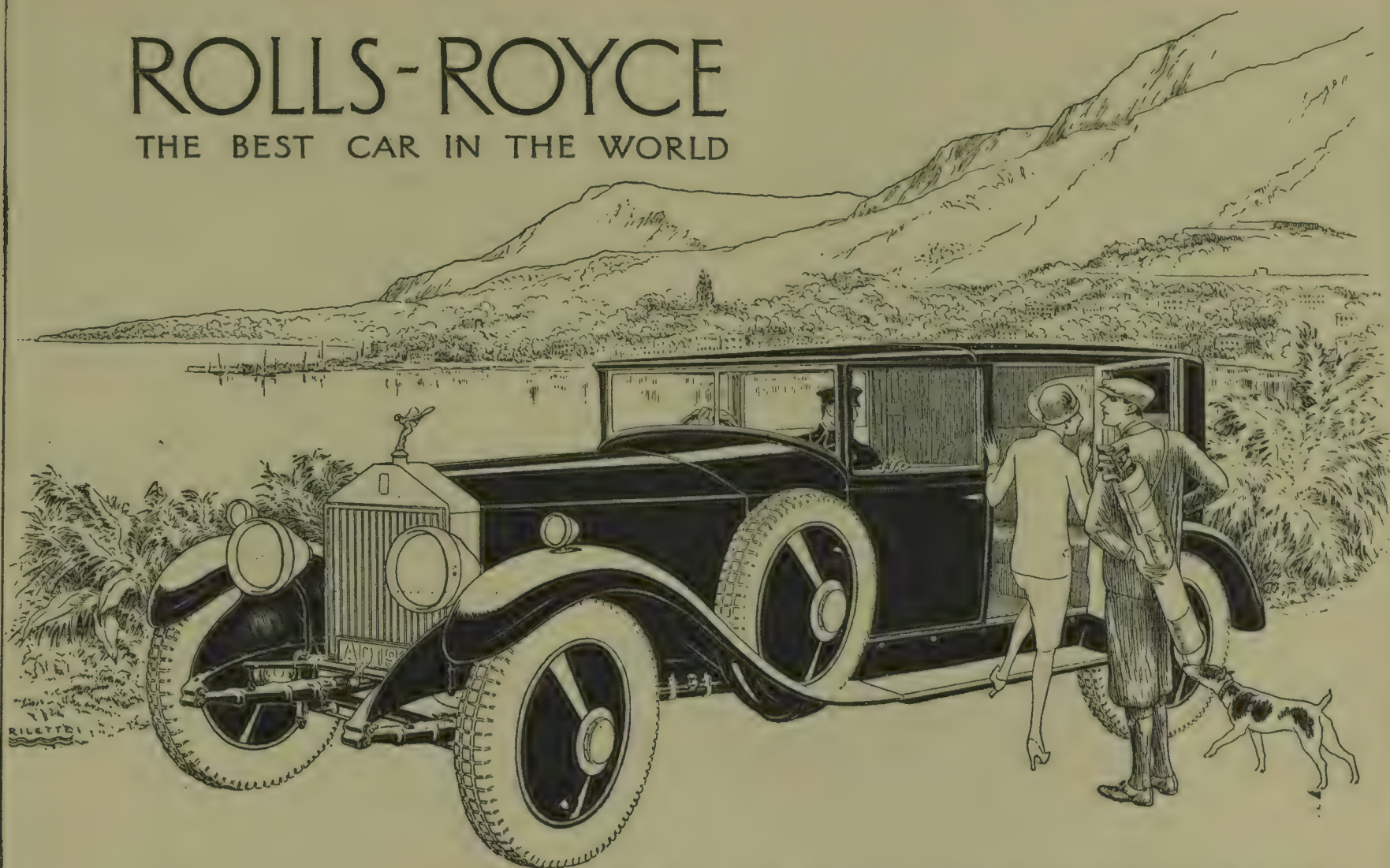
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THE BOOKSELLER'S WINDOW.

ASHENDEN. By SOMERSET MAUGHAM. (Heinemann; 7s. 6d.)

"Ashenden" disentangles the secret service agent, at long last, from the trappings of melodrama. It seems too good to be true. When the Colonel in the Intelligence Department is discovered, on page two, to have "hard and cruel eyes, and very wary," one is prepared for the worst—the golden-haired Delilah, the chloroformed handkerchief, and the rest of the tawdry stuff of spy romance. Instead, Somerset Maugham's dramatic sense occupies itself with Ashenden's secret service career in a manner that is grimly matter-of-fact. Ashenden carries through his distasteful job as a soldier or sailor carries through war-time routine. He is part of the machinery of a nation at war; a part concealed, and, if needful, repudiated, but necessary. He is not devoid of pity, but he no more allows pity to deflect his aim than the machine-gunner who sprays death on the advancing enemy. He comes across women as well as men, and obedience to his orders demands that he shall deal ruthlessly with them. The traitor, the Englishman in Switzerland who is working for the German chief agent in Berne, is loved by a woman and a dog, and is a pattern of humble domestic virtue. To send Caypor to his death, with Mrs. Caypor and Fritz, the bulldog, left to mourn, shocked and revolted Ashenden. But he did it; and the chapter ends on Fritz's long, melancholy howl, and the closing of one more incident in the life of a conscientious British agent. Mr. Maugham demonstrates his moral with a sombre

restraint: to these hateful expedients (says Ashenden's story) the intelligence of civilised beings is put when the hidden wheels of the secret service are speeded up for war.

THE LAST CHUKKA. By ALEC WAUGH. (Chapman and Hall; 7s. 6d.)

Stories of the East and West are bound up together in "The Last Chukka." You can take your choice of them, and it may be that you will like the art of Alec Waugh better when London is out of sight. "If This Were a Dog," for example, is the history of a man who is beaten down by the meanness and treachery of other people, until he goes under—the scheme is consistently worked out. Even for a lost dog there is always a warm hearth somewhere, etc., etc., but for a man in a man's world—well, to begin with, we know very well that the comparison is unfortunate, and that lost dogs not infrequently remain lost; and, to end with, the sentimentality of the story is overpowering. Mr. Waugh's London looms through emotional patches, and London is too near for that kind of thing. But "The Dark Horseman," which is a Provençal tragedy, is impressive, because for all most of us know this is exactly the way life may be expected to go in Provence. Further East again Mr. Waugh's imagination is stimulated into excellent results. "The Last Chukka" contains too many good stories to be overlooked.

THE MANDEVILLE CLUB. By KATHLEEN O'BRIEN. (The Bodley Head; 7s. 6d.)

"John-Barbara" was a first book that set people looking out for the next one by Kathleen O'Brien.

Here it is, "The Mandeville Club," and it does not belie the promise of its predecessor. It tells the story of the free-lance young woman in London again, with the variation that Rachel Arden does not live in a bachelor solitude, but in the Mandeville Club for business and professional women. It professes to be an autobiography. The drawback to this form of narrative is that it stresses egoism; we are all egoists in our diaries—or would be if we kept them. And egoists are bores, if they are not actually repellent. But Miss O'Brien has brought out the attraction of Rachel very well in offering us an intimate knowledge of her character. As for the residential club, it has never been better treated, either in its organisation or in the effect of its communal life upon the members. Women, as Miss O'Brien says truly, do not really like living together in herds. Of course, they don't; nor do men with a feminine streak in them. In "The Mandeville Club" a house with its front wall removed is laid open to your gaze. So, too, is the secret heart of Rachel Arden. Observation and charm go hand in hand in her diary.

DIM STAR. By HANNAH YATES. (Collins; 7s. 6d.)

The young novelists are moving to the front. Hannah Yates did well in "Irene in the Centre." She does better in "Dim Star." She can write an emotional romance without hysteria, and she can write of oddities without caricature. More than that she can make you a historical novel, and avoid flavouring it with over-much instruction, and she writes of pathetic people as they should be written about, economising words and avoiding emphasis. She has a pictorial art. Her Liverpool of a hundred years ago fills the eye. She tells, here, the story of a poor artist, whose hopes and confidence were ruined by misfortunes in love—"like as a ship that through the ocean wide. . . Out of her course doth wander far astray." On all counts, "Dim Star" is a successful novel. It will delight readers of discrimination, and its human appeal is irresistible. How often one is asked to recommend some really good new novels! "Dim Star" should be noted down on everybody's library list.

HAPPY EVER AFTER. By BURTON HEWITT. (Eveleigh Nash; 7s. 6d.)

Modernists are wont to frown on novels that end happily, or work up to any definite conclusion; but here, as in other matters, there are signs of a return to the ways of our grandfathers. It was almost an axiom in Victorian romance that the course of true love never ran smooth, but ran at last into a peaceful haven to the sound of wedding-bells. Nowadays, novelists often reverse the order of events, just as Alice in Looking-Glass Land had to hand round the cake first and cut it up afterwards. They begin with wedding-bells and set their couple sailing out from the peaceful haven into rough water; it is the course of true marriage that does not run smooth.

That is what happens in "Happy Ever After." The Story of a Man and his Wife. By Burton Hewitt. It hardly gives away anything of the plot to mention that this story has a happy ending, which is almost inherent in the title. The interest resides in the reasons for the previous unhappiness and the manner of its disappearance. The reader very soon learns the initial cause of estrangement between Sir Richard Chapter and his wife Diana. Richard, having inherited a baronetcy without funds, is disposed to live contentedly on his wife's allowance from a wealthy father. Diana thinks otherwise. She is ready to share poverty with him, but she insists that, if he wants money, he must work for it. Hence comes separation, while Richard runs a fashionable car-hiring business in association with a great hotel, whose proprietor, being fond of Diana, thinks it would be better for her to be quit of Richard. Into the later stages of the plot enter another woman, of siren-like beauty and reputation, and another man, young, rich, and the best of good fellows. Complications ensue, with the hotel-proprietor pulling the strings, to his own eventual discomfiture. The whole affair moves in an atmosphere of somewhat melodramatic sentiment, which contrasts curiously with a setting of modern luxury, and the moral tone is unimpeachable.

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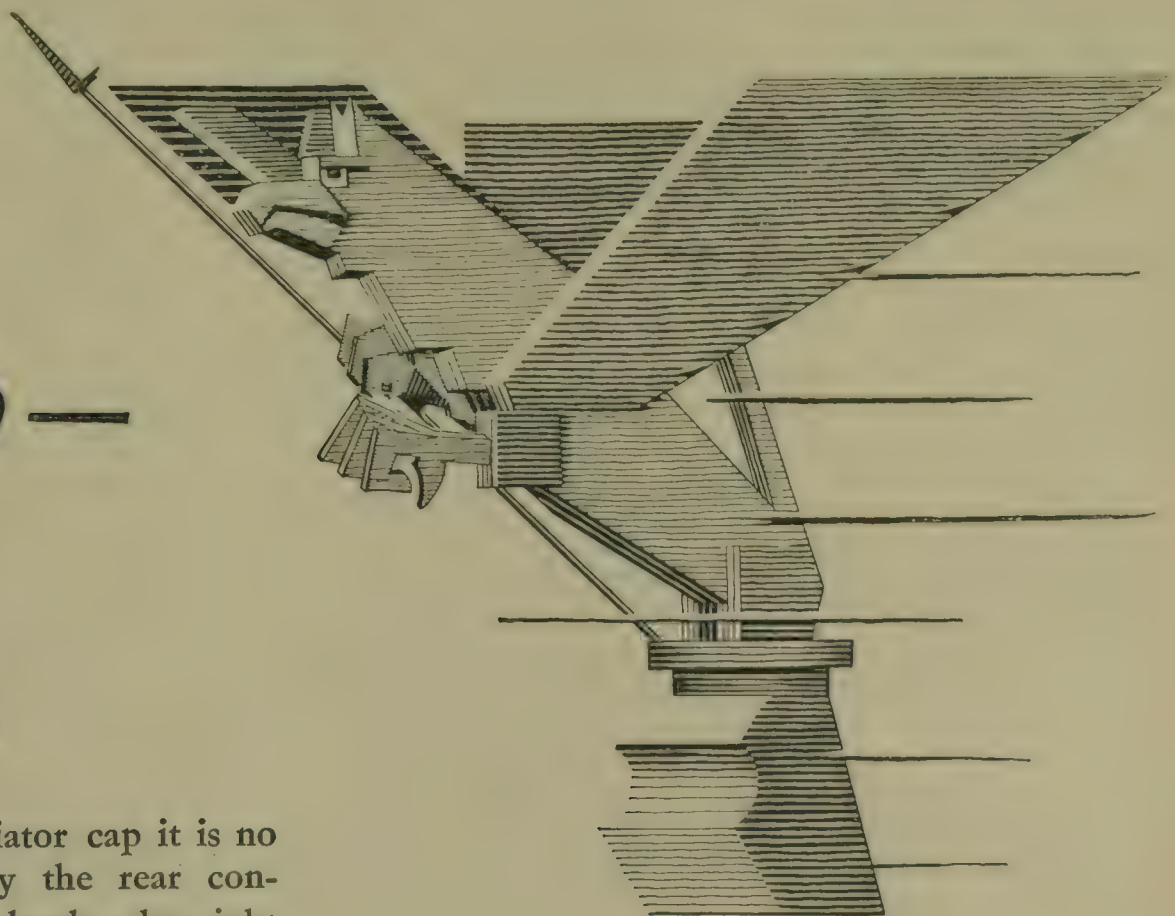
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THE PLAYHOUSES.

"LOVE IN A VILLAGE," AT HAMMERSMITH.

IT was "The Beggar's Opera" that brought good fortune to Mr. Nigel Playfair's enterprise at the Lyric, Hammersmith, and, though welcome revivals of costume comedies and an occasional excursion into Shakespeare have helped him along, ballad opera seems still the best card in his hand, to judge by the first-night reception given to the old eighteenth century pastiche, "Love in a Village." Bickerstaffe's little plot, with its groups of amorous couples and its old bachelor left alone at the end with his dog, is but a string on which are hung melodies pillaged from half-a-dozen composers; but the tunes are so lovely and match each other so perfectly in style that the string is a string of pearls. Arne, Carey, Galuppi, Handel, Baildon, and Weldon provide the essence of the entertainment, and so much kinship is there between them that, as one entrancing melody follows another, the score seems as if it might have been written by a single inspired composer. To these authentic airs Mr. Alfred Reynolds has added spirited ensembles which serve to knit the jewels together and strengthen the impression of unity. Mr. Frederick Ralanow as old Hawthorn has the best of the songs and renders them most engagingly; but only less good work is done by Miss Sybil Crawley and Miss Rose Hignell. A broader and less characteristically eighteenth-century note is struck by Mr. Leslie Holland and Miss Viola Lyel as the comic couple; Mr. Playfair himself has all too little to do in the show, but perhaps it is enough that it is to his happy thought that we are indebted for the privilege of sampling a feast of music every whit as enjoyable as "Polly" or its predecessor.

A DRINKWATER COMEDY AT THE ROYALTY.

By one of those odd coincidences which help to make the theatre interesting we have had two plays in one week the subject of which is marriage, contemplated or actual, between two persons of different social station. Mr. John Drinkwater's effort with this theme came first, and his treatment of it in his comedy, "Bird in Hand," is of that romantic, sentimental sort which dodges the practical issues in such a situation. At the "Bird in Hand," somewhere off the beaten track in Gloucestershire, to which drift three talkative

guests, one of them a K.C. and another a commercial traveller, the old innkeeper is fuming because his pretty and nicely educated daughter has not returned from a motor ride with the young squire of the district. There is an explosion when the old man comes back with the indignant girl, for whom he has gone in search; but the guests take a hand in the game, notably the K.C., who makes youth and age state their cases before him and invites comment from the rest of the company. This is an entertaining and well-written scene, but merely leads up to a conventionally happy ending, in which the young lover shows honourable intentions, his squire father makes social overtures to the innkeeper and his wife, and class distinctions are given the go-by. Now this may be and is an amiable enough fairy-tale, but it shirks the real problem, and it is significant that the innkeeper is given a Cotswold accent while his daughter uses the speech of Belgravia. Miss Jill Esmond Moore, to be sure, speaks very charmingly as well as correctly; Mr. Herbert Lomas is diverting in his rustic outbursts of temper; and Mr. Felix Aylmer's K.C. and Mr. Ivor Barnard's farcical commercial traveller make a telling contrast. But we are pretty far from real life and normal humanity in this Drinkwater fable.

"COME WITH ME," AT THE NEW.

"Come With Me," the play in which Margaret Kennedy, author of "The Constant Nymph," joins hands with Mr. Basil Dean, may be overloaded with realistic decorations and may give the lie to the generalisation that no trial scene fails of effect in the theatre, but it certainly does one thing—it handles faithfully and piquantly the situation of a girl married to a man of talent who is her social inferior. The difference is not over-accentuated; the man's speech has just sufficient roughnesses to betray his origins, and his enthusiasm for his motoring invention more or less excuses his young wife's choice. The differences which are emphasised are those between his family and hers. There is just enough made of the working-class humours of his parents and a little too much of a love-sick cousin of his; but we see vastly too much of the noisy, jazzing, promiscuous crowd of country-house youngsters who convert into a bear-garden the heroine's original home. And if half of the act in which this crowd appears could well be spared, cuts are equally needed in the trial scene.

The trial comes about because the heroine, who has in her turn a sort of cousin in love with her, agrees in pique to an elopement just when a raid is attempted on her husband's gearless car. Shooting at the raiders, the hero, by design or accident, kills his rival. In the long-drawn-out court scene, as elsewhere, we are reminded that Miss Kennedy is a novelist, and are conscious that she is trying to pack more material into the play than it can comfortably carry. Still, despite the *longueurs*, Miss Edna Best's heroine has moments of beautiful sincerity; Mr. Marshall gives perhaps the best performance of his career; Mr. Makeham scores a triumph with a gem of Cockney characterisation; Mr. Harker and Miss Ada King help with broad humour; and Mr. Ian Hunter and other well-known players justify their presence in the cast. An over-elaborated story well acted.

THE WORLD OF MUSIC.

(Continued from Page 766.)

one, and every performance of a new, unfamiliar opera endangers that position.

It is therefore possible that the stream of new operas may dry up, and this would certainly happen if the smaller theatres of Germany and Italy were for any cause unable to continue their present existence. It is astonishing how few operas have been added to the repertory in recent years. If it had not been for Puccini and Strauss, the repertory of Covent Garden would almost always consist of operas that are at least fifty years old. When one compares this with the condition of drama, and remembers that it is extremely rare nowadays to see in a London theatre a play that is more than a year old, one realises what an astonishingly static condition the art of opera is in.

There has certainly been a new jazz opera composed in Germany recently, which has been a great success there, but it is unlikely that this will—even if it were an undoubted masterpiece—appear at Covent Garden before another generation has passed. In this respect, therefore, the shortness of the operatic season and the dearth of new operas go together. If we had opera all the year round, we should not be able to go on hearing the present Covent Garden repertory night after night, and would have to find something new, even if it were not much good.

W. J. TURNER.

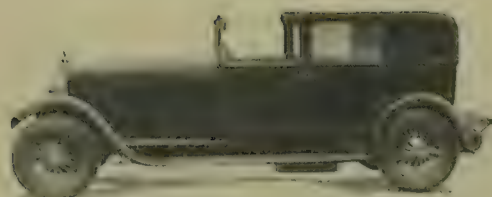


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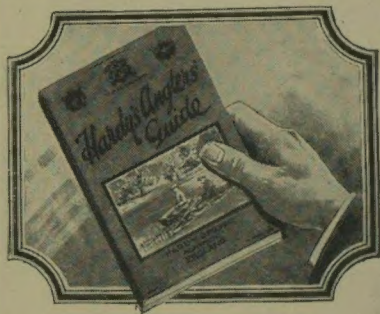
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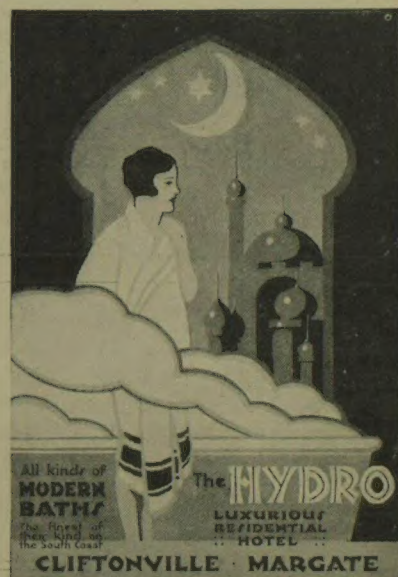
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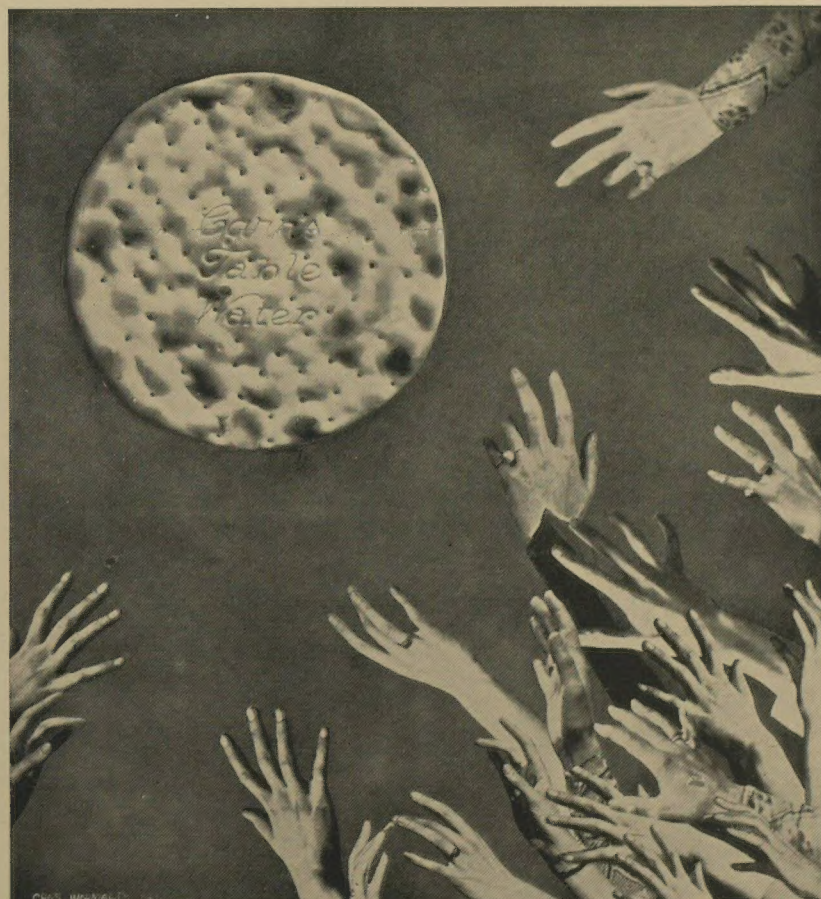
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